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## "JOHN O' DREAMS."

### MATINEE AT THE LITTLE.

A Comedy in Three Acts from the French of Marcel Achard, translated by Mary Grew, and presented by José G. Levy and Mary Newcomb at the Little Theatre on Wednesday, afternoon, August 27, 1930.

Jef ..... Peter Ridgeway
Louise ..... Gwladys Evan-Morris
Clotaire ..... Roland Culver
Marceline ..... Mary Newcomb
Richard ..... John Wyse
Etienette ..... Mary Cobb
Producer ..... Clare Eames

Clotaire and Marceline, brother and sister, are an almost wholly disreputable pair. Marceline flits from one gentleman protector to another, deceiving each with a series of tall, blond lovers, and Clotaire (aptly nicknamed Clo-Clo) follows her about, picking up a precarious livelihood in his rôle as a kind of business manager.

When the play opens, Jef, a florist who describes himself as "an artist in flowers," is preparing to entertain Marceline. The brother arrives first, presumably to make preliminary arrangements, so it looks as if the lady has marked Jef out for her next victim. While this three-sided discussion is in progress, there suddenly enters an irate gentleman in an imperial moustache and a frock-coat. His name is Richard, and it appears he is the friend under whose roof Marceline and, of course, Clo-Clo are at present residing. He brings with him proof, in the form of letters, of Marceline's repeated infidelities, and after a heated and hysterical scene, during the course of which he is sometimes inclined to forgive and forget, he finally brings himself to the point of telling Marceline that he has finished with her for ever. It is the ill-timed presence of the odious Clo-Clo which in the end causes him to make up his mind. Brother and sister, he realises for the first time, are so much alike in their superficiality and deceitfulness. Poor Jef has been a nervous and bewildered witness of the heated recriminations. The good and simple fellow tried in vain to effect a reconciliation between the two combatants, in spite of the fact that he himself adores Marceline with an exalted passion. Now, when it is generally realised that all is irrevocably over between the former lovers, he asks Marceline to marry him, although he is fully warned by Richard as to what he is letting himself in for.

In the next act, which takes place a few years later, we are shown how dismally prophetic were the words of Richard. The household consisting of Jef, Marceline and Clo-Clo is thrown into a turmoil owing to the wife's latest clandestine lover being on the point of abandoning her. The whole atmosphere of petty intrigue is brought vividly before us. Brother and sister exchange furtive glances; a maid slinks in and out on sly errands; there is secret telephoning and the sudden exit of Marceline in a desperate last attempt to revive the unseen gentleman's languishing affections. Jef—his schoolfellows called him John o' Dreams—is one of those people incapable of seeing or even imagining evil, for he suspects nothing apparently, and moves serenely unconscious in the midst of the whole ludicrous and disgusting business. Marceline returns, tear-stained and dishevelled, from her fruitless errand—and he offers her an aspirin! In fact, his extraordinary attitude throughout the affair almost bewitches the guilty wife into making a full confession, from which she only saves herself at the very last moment.

In the final act, Marceline has met her ultimate blond, for whom she even proposes to leave Jef openly. Now we are shown in what subtle way the husband's simple goodness has changed the formerly worthless pair. Clo-Clo, when requested by his sister to break the bad news to the poor fellow, recoils from so brutal an action and even refuses a handsome present of money from the prospective suitor. Marceline is forced to make her own confession; and when she has done so, Jef, by his still dogged belief in her finally prevails on her to see herself in the way he does, as an innately honest and virtuous woman. After that, a telephone call from the blond is ignored. When the curtain falls, the insistent bell is still ringing in vain.

It is a sentimental story about people who are quite uninteresting apart from their amusing possibilities, which the author, oddly enough in a play of this description, has fully exploited. The first act in particular is farcically funny, with Richard, almost the conventional Palais Royale *cocou*, frenziedly smashing china, then picking up an ornament which refuses to break and demanding furiously, "What the devil's this thing made of?"

Miss Mary Newcomb prevented the commonplace Marceline from becoming too tiresome by giving her a sort of restless gaiety. The little wretch had, she made us feel, a kind heart and a sense of humour. The part revealed Miss Newcomb as an accomplished comedienne. Mr. Peter Ridgeway did his best with the altogether too unworldly Jef, and managed to ease for us the character's more sentimental moments. Mr. John Wyse put in a brief and volcanic appearance as Richard. Mr. Roland Culver made out of the unstable Clo-Clo a light and amusing creation, and Miss Mary Cobb was slinky and secretive as Marceline's maid-accomplice. Miss Gwladys Evan-Morris, as Jef's servant, was dismissed early in the proceedings. Unfortunately we did not see her again.

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## NEW FILMS.

### "ESCAPE."

Captain Matt Denant ..... Sir Gerald du Maurier
The Shingled Lady ..... Edna Best
A Girl of the Town ... Mabel Poulton
Miss Dora ..... Madeleine Carroll
Miss Grace ..... Marie Ney
A Spinster ..... Jean Cadell
A Convict ..... Gordon Harker
A Retired Judge ..... Horace Hodges
Prison Governor ..... Felix Aylmer
The Farmer ..... Lewis Casson
The Parson ..... Austin Trevor
Plain Clothes Man ..... Ian Hunter
A Sea Captain ..... Ben Field
A Shopkeeper ..... Fred Groves

Mr. Galsworthy adopted a cinematic method of writing "Escape" and therefore the play is easily adapted to the screen. The short scenes are faithfully reproduced and only the background of Dartmoor and Hyde Park is widened. There are some lovely pictures of the moor and a very interesting sight of Hyde Park in the evening. Some of the minor characterisation is delightful and there are several charming glimpses of the varying grades of Devonshire life. "Escape" has this great merit. It is worthy pictorial representation of England, and will show America what the country, and to some extent the people, are really like.

One is not so sure that "Escape" is a first-rate "talkie." The main trouble is that Matt Denant's arrest after the quixotic defence of the girl in Hyde Park, his trial, the escape from prison and the subsequent adventures that lead to his capture, do not really make a story in the cinematograph sense. The film, like the play, incites pity but it lacks the essential ingredient of plot. It is a series of naturally presented and beautifully acted incidents knit together by the character of Matt Denant. The scene with the parson at the end is the least satisfactory, for there is a touch of priggishness about the gentleman in the cassock, and the final "shot" of the manacled prisoner being escorted back to Dartmoor to the accompaniment of the chanted "Dearly Beloved Brethren" was a piece of pathos that was out of place in so reticent a film.

On the whole, however Mr. Basil Dean has made an excellent job of "Escape" and has departed very little from the play. He has prefaced the story with some views of a fox-hunt in the West Country. Happily the "kill" is not seen, but the whole thing is imaginatively treated, and it serves to introduce Matt Denant, who drops out of the hunt out of pity for the wretched fox.

Sir Gerald du Maurier makes an excellent début as a "talkie" actor as Matt Denant. His performance is one of the best things I have seen on the screen. The whole company is first-rate. I recall the vivid little study of the "girl of the town" by Miss Mabel Poulton, Miss Edna Best's calm dignity as the shingled Lady, Miss Marie Ney's finely conceived portrait of Miss Grace, and the contrast of Miss Madeleine Carroll as her sister. Mr. Gordon Harker was superb as Matt Denant's fellow-prisoner, and there was great charm in Mr. Horace Hodges' portrait of the old gentleman. Mr. Lewis Casson (particularly good), Mr. Felix Aylmer, Mr. Ian Hunter and Mr. Fred Groves were first-rate.

This Basil Dean production was presented by Radio Pictures, Ltd., at a private view at the Palace Theatre on Thursday evening.

G.W.B.

### "ON APPROVAL."

Frederick Lonsdale has introduced two new characters and some ex... and sparkling dialogue in the film version of his comedy, "On Approval," which, it will be remembered, with four people in the cast, was very popular with the more sophisticated class of playgoers. The picture marks a new departure in talking films. It brings to the screen the special type of acting and the hard, polished writing found in the comedy of manners. It is, before everything else, a triumph for Mr. Lonsdale; nearly all the laughs which come from the audience are tributes to his witty inventiveness. Of action the film has none; in its place is a constant, rippling flow of dialogue, all of it highly artificial and diverting. We doubt if there are many other men capable as he of making a talking film entertain solely on the merits of the writing it contains.

The author is extremely well served by the cast, every member of which makes each point tell. Tom Walls definitely establishes himself right in the forefront of the Menjou class of film actor, Edmond Breon does excellent work as the well-contrasted friend Richard, and Yvonne Arnaud makes the termagent Maria amusingly disagreeable. Pretty Winifred Shotter shows she has developed considerably as an actress, and Mary Brough and Robertson Hare as the two interpolated characters, a manservant and his wife, introduce a few moments of delicious low comedy, in which vein the writing of Mr. Lonsdale is equally felicitous. It is doubtful if "On Approval" will break box-office records in the cinema, but there should be a sufficiently large public for the sort of thing of which it is an excellent example to enable it to pay its way. It reveals Mr. Lonsdale as the ideal writer of screen dialogue. We understand now why the Americans were willing to pay such vast sums to lure him away to Hollywood.

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WANTED to open Sept. 29th, first-class 'Cellist, dblg. Tenor Sax. Must be young and smart. State absolute lowest terms. Must give audition. Box 722, "The Era."

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WANTED IMMEDIATELY, THOROUGHLY UP-TO-DATE ALTO SAX, PREFERABLY DBLG. VIOLIN AND CLARINET, TO JOIN "CONEY BEACH FIVE" FOR HIGH-CLASS WINTER GIGS IN SOUTH WALES. GUARANTEE. BROADCASTS. SUMMERS AT SEASIDE. MOD. STYLIST AND FIRST-CLASS SIGHT READER ESSENTIAL. FULL PRO. ONLY. AUDITIONS LONDON, FRIDAY, 5th SEPT. TEL. WIMBLEDON 5475 FOR APPOINTMENT.

WANTED, for first-class theatre in Provinces, Second Cornetist. Applicants must be experienced in all classes of productions. Write, with full particulars, copies of references, where last employed, etc., to P., Box 716, "The Era."

THE DEVON MENTAL HOSPITAL, EXMINSTER, Nr. EXETER.
WANTED, MALE NURSE.
Preference will be given to a good Cornet Player, used to String and Brass bands. For form of application apply to The Medical Superintendent.

WANTED. Will Organist now working communicate with pianiste with view to tuition on cinema organ? Terms per lesson. P.A.: 7, Laburnum-rd., Epsom.

WANTED, exp. Pianiste and 'Celliste to rehearse, view to Hotel and Cafe engts. Violiniste, Box 717, "The Era."

WANTED, Sept. 15th, for Theatre Royal, Dewsbury, capable Orchestral Pianist; must double Viola or Violin. M.U. Age and references to E. G. Summerfield, Chatsworth Hotel, 3, Loch-Promenade, Douglas, I.O.M.

WANTED, for Dance Band, Pianist and Alto Saxophonist. Modern style essential and doubling preferred. Send fullest particulars, photo, age, etc., and terms for long engagement to Ronald Rae, Tor Grange Hotel, Torquay, Devon.

WANTED, a good Banjoiste or Trumpeter, able to sing (ladies only). Please write to Miss Davy, 4, Square des Tilleuls, 4, Parc St. Maur, Seine, France.

WANTED AT ONCE,
FOR WELL-KNOWN STAGE BAND.
DRUMMER, FULL KIT; MUST BE SOLOIST ON XYLOPHONE & VIBRAPHONE; HOT TRUMPET; SAXES DOUBLING; BANJO & GUITAR; AND ALL OTHER INSTRUMENTS; INSTRUMENTALISTS WHO DANCE OR SING; ECCENTRIC DANCER OR BUCK.
APPLY WITH INSTRUMENTS TO SILVA, ROOM 3, WEATHERBY'S REHEARSAL ROOMS, BEDFORD-ST., STRAND, FOR AUDITION THIS WEEK, FRIDAY AND SATURDAY, 11 TO 1 O'CLOCK.

WANTED, good Dance Combination for perm. State full details, where working, etc. Box 713, "The Era."

WANTED FOR STAGE BAND, 1st ALTO & TENOR SAX, 1st TRUMPET, TROMBONE & DRUMS, ALSO ARRANGERS; MUST BE GOOD READERS. DOUBLING & VOCAL PREFERRED. AUDITION WED. 2 p.m. & THURS. 11 a.m. 77, NEW OXFORD-ST., W.1, or WRITE TO BOX 714, "THE ERA."

WANTED, TRIO (Ladies or Gentlemen) Violin, 'Cello and Piano, for Music Lounge in high-class establishment weekdays and Sundays. Terms must be reasonable, consonant with real efficiency and solo ability. State experience, whether good Library available and audition arrangements. Box 712, "The Era."

WANTED, 6 smart young pro. or semi-pro. London musicians or vocalists, sight readers, for new singing instrument, stage work. Four able imitate female singing, 1 baritone, 1 bass voice. Inst. provided. Good prospects. Also experienced pianist-arranger and drummer. Trial Friday. Refs., photo, wages req., etc. Box 718, "The Era."

WANTED, Dance Musicians, good semi-pros., willing to rehearse, London; must double. State terms and partics., Box 727, "The Era."

## MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
(2 mins. from Westbourne Park Station.)
('Buses 31, 28, 46, 36, and 18.)
'Phone: Abercorn 2317
Office hours: 10—4 p.m. daily.
Saturdays 10—1.
Licensed annually by L.C.C.

WANTED KNOWN.
MAUD RISELEY, A.R.A.M.,
MUSICAL DIRECTOR AND LEADER.
HOLDS ORCHESTRAL CLASSES DAILY FOR ALL INSTRUMENTALISTS. TAVAN, ALDER AND ALL STANDARD WORKS STUDIED.
Good opportunity for Leaders to learn conducting and for Repetiteurs to become Leaders.
SAXOPHONE LESSONS
from an expert, and practices in dance music in the afternoons.
DRUMMERS.—LEARN TO READ.
Our own kit can be used.
Junior Classes now formed. Special tuition and reduced fees to backward instrumentalists.
MUSIC lent freely from large library for home study.
CLASSES, continuous, held in our large well-ventilated hall, with stage and grand piano.
Engagements provided when proficient, in cinema, hotel, cafe, liner and dance bands.
Numerous successes and letters of appreciation.
DANCE MUSICIANS.—Practice in dance music, every afternoon except Saturday. All instruments. Single practices if desired.
All Instrumentalists are registered here FREE.
First-class Musicians can be engaged at shortest notice. Orchestras, any number, Dance Bands, etc.
SPECIAL NOTICE.—Reduced fees for Summer Course of orchestral tuition, all instruments, starting on June 30th. Write for particulars.
M. MOIR, Sec.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

WANTED for the Band of a Famous Scottish Regiment with long period of Home Service—Cornet, Clarinet, Brass Bass, Violin, 'Cello and Piano players between the ages of 14 to 25 years. An excellent opportunity for ambitious players. Write Box 944, "The Era."

WANTED KNOWN, VACANCIES FOR BANDSMEN, CAVALRY REGIMENT, HOME SERVICE, SPORT, GOOD TOURS, EXCELLENT PROSPECTS. ALL INSTRUMENTS CONSIDERED. APPLY BANDMASTER JONES, QUEEN'S OWN HUSSARS, KNELLER HALL.

WANTED, Solo Wind Instrumentalists, dblg. String preferred, for first-class band being organised. Audition 12 to 1.30 p.m. Keen workers only need apply. Imperial Bands, 37, Wardour-street, W.1.

WANTED, Military Bandsmen, double-handed, for Nottingham Goose Fair. Lowest terms to Musical Director, Proctor's Royal Circus, Hill-Top, Eastwood, Notts.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas and cafe; low weekly terms. Spearing, 6, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

WANTED Known, Abbott's Lending Library, cheapest in London; 12 full orchestras, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

WANTED Known, the Norris Music Lending Library. Hotel or cinema. Low weekly terms. 57, Osborne-road, Brighton.

WANTED Known, Professional Instruction, Piano-Accordion (solos arranged, orchestrated). G. A. Jaques, I.S.M., 62, Knox-road, Forest Gate, E.7.

WANTED Known, I MAY REQUIRE YOU AT ANY MOMENT NOW. Let me have your permanent address, 'phone number, full particulars, etc. PERCIVAL MACKEY, 6, Denmark-st., W.C.2. (Union members only engaged.)

## MUSICIANS' WANTS.

WANTED Known, Violin, M.D. (or Leader) wants perm., south.; gent. Fully exp. theatre, variety or pictures; expert fitter; big library, orch. or trio. Undeniable references say: "Conscientious," "Reliable," etc. Terms to suit times. Clifford, 39, Kings-rd., Radipole, Weymouth.

WANTED Known, Pianist Mus.-Dir., really brilliant performer all lines, particularly valuable with small combination, soloist and accompanist also, invites offers; or suggestions for forming first-class small Orchestra, dance or straight; Variety Act, etc. Young, smart appearance, showmanship, etc. Write Box 699, "The Era."

WANTED, Engt., Edward Lorraine, M.D. Piano, Violin, Arr.; any bus., tour or res.; ex. refs. 8, Sterratt-street, Park-road, Bolton.

WANTED Known, first-class Violinist, Concert (not straight), at lib. Sept. 8; exp. opera, theatre, etc.; can double sax; any district. Violinist, c/o St. Catherines, Onchan, I.O.M.

WANTED, Work by Rep. Violiniste. Salary 25/-. Advertiser, exhibitor R.A. Brussels, would do decorative pictures for cinema walls in spare time in return for immediate engt. Address: 40, Verulam-street, Holborn, W.C.2.

WANTED, Engt. by Violiniste, good tone, 12 years' exp.; moderate. Violet Breed, 44, Craven-rd., Newbury.

WANTED, Engt. by Violinist, exp. drama, mus. com., variety. Harvey, 149, Green-lanes, N.16.

WANTED Known, Peggie Irving, London, Violiniste, vacant shortly through Talkies; exp., fine tone, moderate salary; first-class trio library. 19, Strode-road, Clevedon, Somerset.

WANTED, Engt. thor. exp. Violinist, any bus.; sober, reliable, sight reader, ex-Service (M.U.); good tone; out through Talkies; conscientious worker; 15 yrs. exp. Audition if required. Joseph Leonard, 47, Princess-road, Evesham, Worcs.

WANTED Known, Lady Violiniste disengaged, expd., combine Organ if required; references. 74, Bridgford-rd., Nottingham.

WANTED, ENGT. BY VIOLIN LEADER (VIRTUOSO), DBLG. ALTO & TENOR SAXES; SHORTLY TERM. HOTEL ENGT.; EXP. ALL LINES. HIGHEST REFS. AGE 28. OFFERS FOR ANY CLASS OF WORK TO VIOLINIST, 22a, DURBAN-ROAD, WEST NORWOOD, S.E.27.

WANTED, Engt. by bril. Violinist, with own Pianiste (joint or sep.); cin., cafe, etc.,; fine lib.; mod. sal. M.D., 200, Gulson-rd., Coventry.

## MUSICIANS WANTED.

THE CINEMA BUREAU
(Recognised as the Trade Bureau everywhere),
18, CECIL COURT, CHARING CROSS RD., W.C.2.

WANTED KNOWN,
A WORD OF ADVICE TO BEGINNERS.
DO NOT BE DOUBTFUL. LET US OFFER YOU OUR RENOWNED ASSISTANCE. WE WILL NOT ENCOURAGE YOU UNLESS WE ARE ASSURED OF YOUR SUCCESS. WE EMPLOY QUALIFIED MUSICAL DIRECTORS FOR THE PURPOSE OF GIVING YOU THOROUGH ORCHESTRAL TUITION, SIGHT-READING EXPERIENCE, AND TO ACQUAINT YOU WITH ALL THE MODERN MUSICAL ARRANGEMENTS FOR
CINEMAS, THEATRES, CAFES, HOTELS, AND DANCES, ETC.
OUR ORCHESTRAL CLASSES ARE HELD EVERY MORNING FROM 10.30 TILL 12.30, AND ON TUESDAY AND THURSDAY EVENINGS FROM 6 TILL 8 P.M. GIVE US A CALL WITHOUT DELAY.

A WORD OF ADVICE TO SEMI-PROFESSIONALS.
IF YOU ARE DISENGAGED, NOW IS THE TIME TO KEEP YOURSELF IN PRACTICE. WE WILL GIVE YOU EVERY ASSISTANCE IN PROCURING AN ENGAGEMENT AFTERWARDS. LOSE NO TIME.

A WORD OF ADVICE TO PROFESSIONALS.
IF YOU ARE NOT ALREADY ON OUR BOOKS, DO NOT HESITATE, GIVE US A CALL WITH A VIEW TO A FREE AUDITION. WE ARE THE RECOGNISED BUREAU FOR SOUND LUCRATIVE ENGAGEMENTS OF EVERY DESCRIPTION.

A WORD OF ADVICE TO MUSICAL DIRECTORS AND MANAGERS.
IT WILL PAY YOU TO GET IN TOUCH WITH US FOR EXPERIENCED FULL ORCHESTRAS, NOVELTY BANDS, QUARTETTES, TRIOS AND INDIVIDUAL INSTRUMENTALISTS. SOLO PIPE ORGANISTS (WURLITZER, COMPTON, JARDINE, CHRISTIE), ETC.

WRITE, CALL OR 'PHONE TO THE RECOGNISED AGENTS:—
THE CINEMA BUREAU,
18, CECIL COURT,
CHARING CROSS ROAD, W.C.2.
'PHONE: TEMPLE BAR 1414.
Regd. L.C.C.

## MUSICIANS' WANTS.

WANTED Known, Violin, Alto Sax, and Clarinet, first-class performer on each, good tone, read at sight, all-round experience, at liberty end Sept. Box 720, "The Era."

WANTED, good Violinist to rehearse with Pianist and 'Cellist, view to engt. Letters only: Florence Walker, 13, Ellington-st., Barnsbury, N.7.

WANTED, Engt. by first-class lady Violiniste, exp. in jazz and str.; would dep. 31, St. James'-gdns., Wembley. 'Phone: Wembley 2632.

WANTED, Engt. by exp. Violiniste. Ivy Hankins, 64, Bushey Hill-road, Camberwell, S.E.5. Rodney 4560.

WANTED Known, hot Dance Violinist at liberty for deputy, immediately. Violinist, 47, Newington Green, Stoke Newington, London, N.

WANTED, Engt. by first-class Leader, London, refs., brilliant Violinist soloist, any bus. Box 715, "The Era."

WANTED by Leader Violinist, engt. or dep., cinema, cafe, etc.; young, expd. Violinist, 163, Torridon-rd., Catford, S.E.6.

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo, 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED, Engt. by 'Celliste, big tone; small salary for further experience. Box 578, "The Era."

WANTED KNOWN,
FIRST-RATE 'CELLIST (LATE B.B.C.), DOUBLE ALTO AND TENOR SAXES, SHORTLY TERMINATE HOTEL ENGT. INVITES OFFERS. EX. ALL LINES. YOUNG, SMART, RELIABLE. 'CELLIST, 19, STIRLING ST., WEST HARTLEPOOL.

WANTED Known, Exp. 'Cellist open for good offers, or deputising. M.U. terms. Shaw, Mitcham 3828.

WANTED, Engt. 'Cellist, theatre, varieties or cinema; late principal Grand Opera. Arthur Boyes, 8, Part-st., Southport.

WANTED, Engt. by superior young lady 'Celliste; small wage to start with. 12, Sawley-rd., Shepherd's Bush.

WANTED, Engt. by thor. expd. Orch. and Solo 'Celliste, any bus. Miss C. Knowles, 22, Milverton-terrace, Leamington Spa.

WANTED by 'Cello, dblg. T. Banjo; exp. G. Opera, cin., var. 70, Algernon-rd., S.E.13. Lee Green 4864.

WANTED Known, vacant shortly, Solo and Orchestral 'Cellist, doubling Alto and Tenor Saxes; stage experience; audition. 'Cello, 27, New-st., Paignton, Devon.

WANTED Known, exp. 'Celliste, A.R.C.M., wishes to join trio or quartette in West Sussex district. Box 725, "The Era."

WANTED Known, 'Celliste, dblg. Piano; young, tall and refined; thor. exp. in cinema, variety, etc.; highest refs. Croucher, Twynham-ave., Christchurch.

WANTED, Engt. by 'Cellist, dblg. Alto Sax; thor. exp. any business; open Sept. 1st. F. G. Hart, 10, North Bar, Banbury, Oxon.

WANTED Known, partners at liberty, 'Cellist dblg. Saxophones, lady Leader Violiniste dblg. Drums; dance and cafe; both first-class soloists; excellent show. 5, Salisbury-rd., Richmond, S.

WANTED Known, 'Cello dblg. Tenor or Alto Saxes, good on both; just returned Continent. 5, Salisbury-road, Richmond, S.

WANTED, Engt. by First-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

WANTED Known, first-class D Bass, 10 years' exp., any bus., ex. refs.; week's trial. £2 15s. Box 703, "The Era."

WANTED Known, at liberty shortly, Double Bass, dblg. Sousa; smart and good appearance, expd. all lines. Would accept stage or dance band. Excellent vocalist. Basso, c/o Town Hall, Shanklin, I.O.W.

WANTED, Engt. BB flat Sousa, dblg. String Bass and Trombone; young, smart and good appearence; expd. all lines. Vacant Sept. 20th. Write Sousa, Britannia Pier, Gt. Yarmouth.

WANTED by expd. Flute and Pic., dblg. Tenor Sax and Clarinet, engt. with first-class combination, any business, anywhere. Box 640, "The Era."

WANTED Known, Oboe disengaged 20th Sept., theatre, var., panto, dbl. Leader Vn., syncopation; late Moss' Emp. Grand Th. Derby. Wire, write: Hawes, Britt. Pier, Gt. Yarmouth.

## MUSICIANS' WANTS.

WANTED Known, at liberty for permanency or special weeks, Clarinet and Saxophone. Alfred H. Popple, 66, Sycamore-rd., Nottingham.

WANTED, Engt., good cinema or varieties. Gledhill, Clarinet, Derby Castle, Douglas, I.O.M.

WANTED Known, Tenor Saxophone, doubling Violin, wishes to join amateur or semi-pro. band for practice. South London preferred. Box 673, "The Era."

WANTED, Engt., Sax. Tenor, Alto, Sop. and Clarinet. 70b, Portadown-rd., Maida Vale, W. Paddington 3415.

WANTED, Gigs, Alto or Tenor Saxes. Wane, 59, Hurley-rd., Lower Kennington-lane, S.E.11. 'Phone: Holborn 6900.

WANTED, by Alto Sax, evening engt.; good reader; any business; any distance. 'Phone: North 2117.

WANTED by Tenor Sax, dblg. Clar. and Violin, evening engts.; thor. reliable. L. Bussey, 86, Bouverie-road, N.16.

WANTED, Engt. Alto Sax, dblg. Clar. Fully expd., ex-Army. 45, Wendover-st., High Wycombe, Bucks.

WANTED, Engt. Sax, tip-top, Alto, Tenor, Sop. & Clar., dbl. Piano, Vocalist. Vacant Sept. 22. Tinn, Basque Cafe, Cliftonville, Margate.

WANTED, Winter Engt. by first-class Tenor Sax, Clars, Sop., Baritone, Alto, Piano, now playing with "Chassid" and "Original California Serenaders." Onchan Head Pavilion, Douglas, I.O.M. Vacant Sept. 15th. Write "Tenor Sax," c/o "On With The Show," Douglas, I.O.M.

WANTED KNOWN, FRANK LILLEY, ALTO SAX, CLARINET, ETC., OPEN FOR PERM., OR OFFERS, ANYWHERE. JUST FINISHED 2 YEARS MANCHESTER PALAIS. YOUNG, SMART, FIRST-CLASS. WRITE 57, ALBERT-ROAD, LEVENSHULME, MANCHESTER.

WANTED, Engt. by first-class Sax, Alto or Tenor, Sop., dblg. Clart. and Piano, just finished Birmingham Palais. Offers to Sax, 33, Uverdale-road, Chelsea, S.W.10.

WANTED Known, Alto or Tenor Sax, Clar., vacant; vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED Known, Trumpet, dblg. Tenor Sax, free for evening engts. Nicholson, 38, Hoe-street, E.17. Walthamstow 2460.

WANTED Known, expd. Trumpet seeks engt., any line. Wire or write: Nolan, 917, Garscube-rd., Glasgow, N.W.

WANTED KNOWN,
JACK TUCKER,
TRUMPET,
TERMINATING LONG ENGAGEMENT LEVENSHULME PALAIS, MANCHESTER.
AT LIB. SEPT. 8th. ANY BUSINESS. WIRE OR WRITE: 17, SANDGATE-AVENUE, CLAYTON, MANCHESTER.

WANTED Known, Trumpet dblg. B flat Sax, also Sousaphone, open for dances, town or country. 134, Kimberley-road, N.9.

WANTED Known, Lady Trumpet open for offers, straight or dance. 20, Rutt's-terrace, New Cross, S.E.14. 'Phone 1186.

WANTED Known, Dance Trumpet (hot and straight) open from 15th. Dblg. Ten. Sax and Drums; orchestrator. "Trumpet," 32, South-Eastern-rd., Ramsgate.

WANTED BY FIRST-CLASS TRUMPET, JUST CONCLUDED TOUR WITH WELL-KNOWN STAGE DANCE COMBINATION, LONDON WORK, ANY BUSINESS. AFTERNOONS, NIGHTS, OR GIGS. YOUNG, SMART, AND ABSOLUTELY RELIABLE. MELTON, 112, FERNDALE-ROAD, BRIXTON, S.W.4.

WANTED, Engt. Solo Trumpet, first-class experience; any bus. 222, Croxted-rd., S.E.24.

WANTED, Engt. by brilliant Trombone, dbl. Piano, etc. Bert Hall, Box 999, "The Era."

WANTED Known, really good Trombone at liberty, all-round performer, dance, variety, concerts; late Winter Gardens, Bournemouth, and Blackpool. Box 728, "The Era."

WANTED, Post by Orchestral Organiste, Mustel, reed; long West End experience, reader, refs. 94, Fernlea-road, Balham, S.W.

WANTED. Well-known London Solo Organist will be pleased to receive offers. Present engt. terminates Sept. 20. Write: C.H.C., 43, Wellesley-rd., Clacton-on-Sea.

WANTED Known, Solo Organist at liberty, str. or unit; young, highest refs; interludes a speciality. Box 723, "The Era."

WANTED Known, Organist, any type, expd., seeks sit. Will dep. Organist, 26, First-avenue, Walthamstow. 'Phone: W'stow 1289.

WANTED Known, expd. Compton Organiste, expert fitter, wants regular deputising, or perm.; 20 years' cinema exp. McNeil, 28, Beadon-road, Hammersmith, W.6.

WANTED by Solo & Orch. Organist, deputising. 49, Birchington-road, N.8. 'Phone: Mountview 6376.

WANTED, Engt. by Solo Organist (unit), London or Prov. Hall, 102, Lower-road, Rotherhithe, S.E.

WANTED, Engt. by first-class Pianist and Organist, thoroughly expd.; good refs., reliable. Norris W. Clayton, 10, Thornhill-crescent, Barnsbury, London, N.1.

WANTED, Engt. as Pianist or Organist, any bus. req. high ability. 11 yrs. M.D. Crapps, East Grinstead.

WANTED by Pianist, evening engts.; reliable; full library. 24, Moylan-rd., W.6. 'Phone: Fulham 5830.

WANTED Known, smart, expd. young Dance Pianist, own library, own car, modern style, wants gigs. Abbott, 10, Gillingham-st., S.W.1. Franklin 6348.

WANTED Known, Pianiste, orch. exp. seeks engt., lib., double Violin. 256, Amesbury-ave., Streatham Hill, S.W.2. 'Phone: Streatham 4271.

WANTED, Engt. by first-class Dance Pianist, young and thor. expd. all lines; terminating Summer season engt. at Ramsgate "Marina" on Sept. 13th. Will be in London week following. At liberty for cafe, hotel, or palais orchestra in London or Provinces. Offers to: Howarth, c/o 22, Hardires-rd., Ramsgate.

WANTED, Engt. by Orch. Pianiste; 11 years' exp., cin., cafe., hotel; competent and reliable; mod. terms. Trusster, 16, Stanley-rd. W., Bath.

WANTED by good Orchestral Pianiste, engt. hotel, cafe, cinema; exp., large library; can supply Trio. Florence Walker, 13, Ellington-st., Barnsbury, N.7.

WANTED, Engt. by tip-top thor. exp. Orch. Pianiste, dbl. Violin; cin. or cafe, ex. refs. 67, Clifton-st., Swindon, Wilts.

WANTED, Engt. first-class Pianiste, thor. expd. cinema, dance, hotel work; excellent musician. "Pianiste," Shanghai Cottage, Southwold, Suffolk.

WANTED Known, Relief Pianiste, expd., good soloist, seeks engt. or holiday work. "Pianiste," 37, Canonbury-square, N.1.

WANTED, Engt. Orch. Pianiste, thor. exp. in variety and cinema work. Gladys Waters, 36, Eastbourne-bldgs., Tower Bridge-rd., Bermondsey, S.E.1.

WANTED Known, Orch. Pianist Mustelist, 17 yrs. exp. P.C.T., used symphony, syncopation, technique, sight reading; moderate. 66, East-st., Coventry.

## MUSICIANS' WANTS.

WANTED, Engt. by first-class Pianist, thor. exp., good refs. Pianist, 11, Edith-road, Ramsgate.

WANTED KNOWN, FIRST-CLASS ORCH. PIANIST, LATE MUS. DIR. TO LARGE LONDON SYNDICATE DESIRES ENGT., THEATRE, CINEMA, HOTEL OR CAFE; GOOD SHOWMAN, USED TO TIP-TOP WORK. BOX 719, "THE ERA."

WANTED Known, first class Orchestral Pianist desires engagement, thoroughly experienced, reliable. Any bus. Moderate terms. Pianist, Box 726, "The Era."

WANTED, Engt. by young Dance Pianist, good left-hand, modern style, etc.; good refs., with exp. of both solo and orchestral. G. Rosorga, 70, Twisten-rd., Highgate, N.

WANTED KNOWN, WELL-KNOWN DANCE PIANIST, PLAYING AT WELL-KNOWN PALAIS, DOUGLAS, I.O.M., VACANT SEPT. 27th. 3 YRS. WITH LEADING BAND ON THE CONTINENT. YOUNG, WITH PERSONALITY. PIANIST, BEACH VIEW, QUEEN'S PROMENADE, DOUGLAS, I.O.M.

WANTED, Engts. by Piano-Accordionist, dblg. Piano or Banjo, straight or dance; good library. 268, Goldhawk-rd., W.12. Shepherd's Bush 3244.

WANTED Known, Prof. Spanish Guitarist, dbl. Tenor Banjo, open for coming season; good all-round experience. Hotel, cafe, palais, etc. Offers to R. Bohm, 97, Hyde-rd., Ardwick, Manchester.

WANTED, Engt., Tenor-Banjoist, dblg. Spanish Guitar; hot style. B. Bullard, 125, Plumstead Common-rd., S.E.18.

WANTED Known, Tenor Banjoist, dblg. Spanish Guitar, hot rhythm, style and solo; first-class refs.; now at lib. gigs, etc. Fred Barnes, 65, Olney-street, S.E.17.

WANTED Known, Banjoist, disengaged, wants to join S.P. Band; own library; N.W. dis. Write Banjo, 89, Carlton-st., Kentish Town, N.W.5.

WANTED Known, Tenor Banjo, dbl. Guitar and Violin, open for gigs. 13, Chingford Mount-rd. 'Phone: Silverthorne 1928.

WANTED Known, Dance Drummer, Tymps, Bells, Glock, Leedy Xylo, ex. reader, straight or dance, desires engagements, London. Leslie M. Bouldstridge, 89, Kelvin-rd., N.5.

WANTED, Engt., Dance Drummer; fine kit; young; experienced; vac. Sept. Vectis Hall, Sandown, I.O.W.

WANTED Known, T. H. Lewis, first-class Dance Drummer and Symphony open for engagements. Winter season. Now playing Blackpool season. 7 years' Palace Ballroom. 252, Lytham-rd., Blackpool.

WANTED Known, Miss Barbara Bennett, Drummer, sight reader, straight or jazz, is disengaged owing to retrenchment after 3 years with orchestra, Imperial Hotel; any business. Write or 'phone c/o Orchestra, Imperial Hotel, Russell-square, W.C.1.

WANTED, Gigs, anywhere, by Dance Drummer. Syd Ive, 32, Westbury-avenue, Wood Green, N.22. Archway 2535.

WANTED, Engt., at liberty shortly, high-class Tympaniste; full effects, combines Flute and Piccolo soloist, suit small or full orchestra. Sybil Knowles, 1, Dean-villas, Wilton Park-road, Shanklin, I.O.W.

WANTED Known, in a few weeks, RAYMOND KEELEY, DRUMMER, XYLOPHONE SOLOIST, ETC., ETC., MAGNIFICENT KIT, invites first-class offers to follow highly successful season with Frank Clarke at The Casino, Skegness. (See Musician's Card, page 14).

WANTED, Engt. Smart young Orch. Lady Drummer and Tympaniste. Reader, straight and jazz. Experienced in every line. Ex. refs., good kit. 9, Lumley-walk, Burley, Leeds.

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NOTICE IS HEREBY GIVEN that **HAROLD COWPER LLOYD**, residing at 107, Campden Hill-road, Kensington, W.8, and carrying on business under the name of "B. S. Comedies," intends to apply to the London County Council for registration under the above-named Act.
August 26, 1930.

NOTICE IS HEREBY GIVEN that **WONDER BAR COMPANY, LIMITED**, whose registered office is at 1, Whitcomb Court, S.W.1, intends to apply to the London County Council for registration under the above-named Act.
Dated 20th August, 1930.

NOTICE IS HEREBY GIVEN that **MIRIAN FERRIS**, residing at 3, Vincent-road, Osterley, Middlesex, and Mai Alice Roberton, residing at 4, Welldon-crescent, Harrow, Middlesex, and carrying on business as Ferris Productions, intend to apply to the Middlesex County Council for registration under the above Act.
Dated September 1st, 1930.

NOTICE IS HEREBY GIVEN that **BUTCHER'S FILM SERVICE, LTD.**, residing at 175, Wardour Street, London, W.1, intends to apply to the London County Council for registration under the above-named Act.
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NOTICE IS HEREBY GIVEN that **OLIVE YOUNG**, residing at 7, Meard-street, Wardour-street, W.1, and carrying on business under the name of "N.P. Productions," intends to apply to the London County Council for registration under the above-named Act.
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## EMBRYO STARS.

### AT DRURY LANE.

On Monday night, at Drury Lane, the "De We Need Stars?" campaign commenced with the continued run of "The Three Musketeers" without the names of certain luminaries who have been obliged to leave the cast to fulfil other engagements. A quick running of the eye down the existing programme, however, brings to sight not a few names which would cause the piece, were it a "talkie," to be described as "with an all-star cast." These names are those of tried and popular artists who cannot fail to prove a draw to the public.

The romance and colour of the piece is still there to attract, though stars have shot from their places. And we are inclined to think that Mr. Jack Livesey will be liked for his own sake just as much as for the fact that he has stepped into the dashing dare-devil rôle of D'Artagnan, which was first played by Mr. Dennis King. Mr. Livesey has the will to please—and shows it. He sings with a fervour and vigour that is appealing, and there is no doubt that when he has "settled down" to the part he will do even better.

Some of the newcomers would seem to require a little more practice at the task of making the voice fill this large theatre, but on the whole all justify their new appointments. Miss Kathleen Burgess is appearing as Queen Anne of France, contriving a graceful, majestic mien, and raising her voice in notes of soft, pure beauty in the tragic song "My Dreams." Mr. Percy Le Fre, of the well-known Le Fre family, works with a naïve and restrained humour that should enable him to make into a very popular part the rôle of Planchet, which provides the lighter passages of the piece.

Other newcomers are Miss Constance Edwards, who is very confident and very decorative as Lady de Winter; Mr. Walter Webster, who plays Athos, one of those beloved rascals, the Three Musketeers, and Mr. A. J. Willard, whose solo as the Duke of Buckingham is very well executed.

Miss Adrienne Brune remains to continue her success as Constance Bonacieux, as does that truly admirable actor, Arthur Wontner, as Cardinal Richelieu.

Mr. Raymond Newell was in fine voice and spirits on Monday in his usual part of Aramis, with robust Mr. Robert Woollard still as Porthos. Mr. George Bishop is still making an attractive figure of Louis XIII., his easy delivery admirably penetrating the remoter parts of the theatre. Another attraction to be emphasised is Miss Ula Sharon, whose tiny hands alone provide a unique spectacle, and whose dainty movements are well accompanied by a precise and excellent ballet.


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## FROM THE SONG PUBLISHERS.

**Keith Prowse.**

At the Palladium the famous Layton and Johnstone are featuring with great success the firm's sensational and world-popular "Stein Song." At the Holborn Empire, De Groot is featuring the English waltz (theme song) success "Dark Red Roses," by the well-known composer Phillip Braham. Gaudsmith Brothers featured at the Palladium, "All Hands On Deck," the music being particularly suited to their sailor act. The Sherman Fisher Girls at the Paladium danced a very delightful interlude to the "Cuckoo Waltz," which had a decided Dutch flavour and was in keeping with the Dutch dance that they gave.

Henry Hearty, so well known as Uncle Henry, is getting a lot of fun out of the comedy song "We're All Happy," on the Broadhead tour. Mr. Alex Sheahan is featuring at all his engagements "Sanctuary," and also has in rehearsal "My Angel Mother." Al Tabor and his Band at Scarborough is featuring many Keith Prowse hits, the "Stein Song," "Kewpie," "When Twilight Comes," being the most popular.

Hal Green, the well-known baritone, scored a triumph with the "Stein Song" in Wales, where the martial strains immediately tickled the musical palate of the Welshmen. In "Tout Paris," the new revue so successfully produced by Richard Jerome, "Marigold" is being danced to by the girls in a very delightful fashion, and is greeted with well merited applause. The Skelton Girls have a programme of Keith Prowse numbers in their act. "My Heart Belongs," "Kansas City Kitty," "Kewpie," "Moonshine Is Better Than Sunshine," and "Take Your Hands Out Of Your Pockets" are all featured with effect, pep, and charm.

The Two Aces, with songs at a piano, are successful with "Leven-Thirty Saturday Night." They will shortly introduce "My Angel Mother." Alfred Jepson, at Leven, continues to score a huge success with "Journey's End" and "I'll Always Be Dreaming Of Mary." He is introducing "My Angel Mother" by the same composer. Cissie Glenn, the versatile comedienne, thanks us for so many hit songs during her season at St. Andrews, Scotland. The numbers that found popularity are "Go Home, Pa-pa," "Leven-Thirty Saturday Night," "Tell Me More About Love," "We're All Happy," "Moonshine Is Better Than Sunshine."

**Chappell and Co., Ltd.**

This week at Hackney Empire, Forbes Randolph's "Kentucky Singers" are scoring a tremendous success with "Sing You Sinners." Betty Bolton is having enormous success with "What Have I Done?" The Harcole Sisters are scoring heavily this week at the Pollpicorn Theatre, Glasgow, with "What Have I Done?"

Pat Lennox writes from the Lounge Theatre, Bridlington, to say that he is having a sensational success with "Sweepin' The Clouds Away," "Anytime's The Time To Fall In Love," and "Jus' Keepin' On." Percy Hey is scoring heavily with "Body And Soul," "What Have I Done?" and "It Can't Go On Like This." Bernard Dudley is having great success with the big ballad "If I Were King" on the radio and at all his concert engagements.

We hear from Florence Smithson that "The World Is Waiting For the Sunrise" continues to be her outstanding ballad success in "Show Time." Vine Kyte, the popular concert soprano, is singing "The World Is Waiting For the Sunrise" at all her engagements. Rose and Sargent are scoring heavily with "Sweepin' The Clouds Away." Archie Parkhouse, at the Metropole, Victoria, made a very big feature of "Sing You Sinners" last week.

## NEXT WEEK'S CALLS.

(Continued from page 7.)

**SUMMERS BROWN CIRCUIT.**

CAMBERWELL PALACE (reh. 12).—Company as booked.
CLAPHAM GRAND (reh. 12).—Company as booked.
CROYDON EMPIRE (reh. 12).—Joe Boganny and Co., Sam Mayo, Rose Lloyd, Bebe Avalon, Jack Patterson, George Crowther, Anna Rogers, Wright's Comedy Circus.
HAMMERSMITH PALACE (reh. 12).—G. F. Productions' "Tune In."
ILFORD HIPPODROME (reh. 12).—Arenie Pitt's "The Show's the Thing."
ISLINGTON EMPIRE (reh. 12).—Joe Brook's "Wide-Awake."
KILBURN EMPIRE (reh. 12).—Ruby Kimberley's "The Mirth Parade."

**MISCELLANEOUS.**

EXETER HIPPODROME. — Miss Ella Shields, Harry Gunn and Co., Stella Taggart, Four Sisters Rich, Hughes and Sheridan, Christopher and Columbus.
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—"Topical Times," featuring Gilbert Payne.
MORECAMBE TOWER (reh. 10.30).—Lee Ephraim presents "That's a Good Girl."
PLYMOUTH PALACE. — "Beauty on Parade."
POPLAR QUEEN'S (reh. 4).—Revue, "The Novelty Box."
READING PALACE.—"The Revue Shop."
SHEFFIELD HIPPODROME (reh. 12).—"The Gipsy Vagabond."
SHOREDITCH "LONDON."—Leslie and Cohan, The Sixteen Sunrays, Bennett and Williams, Norman Carrol, Jimmy Law and Six Supremes, Dora Getchil, Three Mimicoes, George Parr, Clifford and Rhode.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—"Happy Hours."
WALHAM GREEN GRANVILLE (reh. 12) (Flat Pitch).—"The Laugh Parade."

Many of our readers will learn with regret of the death, which occurred in Queen Charlotte's Hospital on Thursday, of Miss Dorothy Moulding, who was for seven years Secretary to Mr. Arthur Gibbons, the last six at the Royalty Theatre. Miss Moulding was a very great favourite with all the artists and people she had to deal with. She was only 24 years old and had left the Royalty as late as last March.

# LONDON VARIETY THEATRES.

(*Other Variety Theatres on page* 11.)

### VICTORIA PALACE.

Mr. George Robey heads a magnificent variety bill here this week: a bill that is particularly strong in comedy. "The Prime Minister of Mirth" had the big audience in roars of laughter on Monday with his clever number "Safety First," and some really most amusing stories to follow. "The Spinster," with some of his own inimitable patter, is a wonderful piece of comedy characterisation, and so is the "German Band Master" study with which he closes.

Max Miller is just described as "The Cheery Chappy." He is all that, and had a fine reception for some of the funniest material and seemingly inconsequent impromptus. His quiet confidential style and clever mannerisms got Victoria Palace audiences in a very enthusiastic mood on Monday. The Max Therlon Troupe are described as "The Happy Russians." They open quietly enough with some tuneful singing, then the two ladies of the troupe, in attractive costumes, dance cleverly, and they close with an amazing acrobatic display.

When Miss Lily Morris's number went into the frame there was loud applause, and the popular comedienne proceeded to sing, as only she can, "I'm as Old as I Look," "I've Lost My Soldier Boy," "Old Mother Gun" and "My Wedding Day," the latter with an amusing altercation with a man in a box. Miss Morris's performance is, as ever, a superb one, and represents comic artistry at its best. Miss Betty Hobbs' "Superb Eight," a talented and charming octette of dancers, open both parts of the programme, and the St. Moritz Skaters, whom we have noticed often in cabaret in their sensational wonders on wheels, present an act that for sheer skill and beauty of movement it would be hard to beat. Their wonderful performance gained them loud applause. Teddy Brown and Taro Naito, the latter the clever Japanese juggling entertainer, complete the fine bill.

### NEW CROSS EMPIRE.

"The House That Jack Built," by Ronald Jeans and Douglas Furber, is presented by Tom Arnold.

The company is an excellent one, and included we find George Doonan, Ethel Revnell and Gracie West. The two latter, in a scene "Two Oddments," introduce themselves as the long and the short. It may apply to their stature, but their act could never be "too long," but is rather "too short," for both are born entertainers. Ethel Revnell does contortions, impersonates an old man, but is at her best as a "Cub" Scout with Gracie West as a "Brownie" Guide. Their one good deed is done and, incidentally, they keep the party clean. In one of the scenes which puts over the real pantomime touch Miss Revnell is the Fairy Queen—and what a queen she makes.

George Doonan has a method of his own for keeping the audience laughing almost to tears. He gives a song and dance which he suggests should be used by candidates at the next election. Whatever our politics we should vote for George. How he convulses the court when he answers a charge of reckless driving must be seen to be believed.

Regina West, who sings, dances and acts in several items, scores specially in "My Heart Is Saying." She shows every promise of making an excellent actress. Crystal Heather takes several rôles with distinction. Dennis Brockbank and Bert Platt are strong supporters of the principals. Jack Francois does some clever steps. The Sixteen Lawrence Tiller Girls are a talented chorus, and good to look at. They are in most scenes and score specially by themselves in "Playing the Game."

#### Successful in Revue.

Marie and Maurice, the versatile and artistic dancers, who made a big hit in the London Cabarets, have opened with great success in Tommy Mostol's new production, "Show Life." They are at Eastbourne this week, and go to Norwich on Monday.

Lewin Brothers wish to state that of their former employees has stealing letters during the last months. Would correspondents who have written during that period and had no reply kindly write again?

### HACKNEY EMPIRE.

A highly attractive variety programme takes the boards again here. At the head of affairs is Jan Ralfini, the recording and broadcasting star, with his band act, one of the most versatile in vaudeville. Not only do they play all the latest tunes, including a special talkie medley, with perfect rhythm and original effects, but they offer an all-round entertainment of song, dance and novelty. Other features of the act are a superb tenor vocalist, eccentric and tap dancers, a clever saxophonist and marimbaphone. Jan himself merits his reputation as a violinist and band leader second to none.

Forbes Randolph's Kentucky Singers have magnificent voices which blend superbly in rich harmony, and they boast a repertoire of over 150 songs. Humour is introduced, and their plantation costumes, with picturesque setting, add to the effect of the performance.

Sam Barton, the tramp cyclist, with the mixture as before, attired in a "suit" of old rags, has a bicycle which he frequently nearly rides with startlingly funny results. Jackie Marks and Ivy Luck, in their merry act of fun and frolic, offer a potpourri of humour, song and dance in a comedy episode of joyous burlesque which obtains loud applause. Helena Millais, the popular creator of the B.B.C. "Aunt Lizzie," gives a delightful entertainment with her "Fragments from Life," clever impressions of everyday people and happenings, which meet with great satisfaction.

Bydon Currie presents, for the first time, Judy, the cute pup. This performing dog is a marvel of canine cleverness and talent. Amazing feats are performed by MacCarthy, a skilful equilibrist who defies all laws of balance in his clever and sensational stunts. Keith and Joan Dingley complete the bill with their speciality dances. Mr. Firmin Shackleton is the musical director.

### SOUTH LONDON PALACE.

When the curtain rises on the current bill at the South London Palace "Miss Betty" is disclosed spinning rapidly in the air, supported only by her teeth and those of her comedy partner. This thrill is quickly surpassed by funny and daring feats which win prolonged applause. Stuart and Cameron play fine duets on a couple of xylophones, a Scottish medley proving a particular favourite. Funny stories tumble over one another when Ted Ray walks upon the stage, and he gives quite a good turn before he even introduces his violin, upon which he causes to recite quite clearly the whole of "Mary Had a Little lamb."

"Aussie," the boxing kangaroo, has fought his way to success and scored another knock-out against his opponent. Both combatants displayed great skill during the gruelling three rounds. Juggling is an art of which the Melvilles are past masters. Sammy Shields, as the Scottish cricketer, came on to tell us why we lost the Ashes, but he was so brim full of stories from Aberdeen that he nearly forgot his original subject. One after the other the waves of laughter broke as he cracked joke upon joke.

A male impersonation turn, by Miss Janis Hart, was enthusiastically received. Her songs were "I Get the Blues When It Rains" and, as a broken-down opera singer from Italy, "Ba-na-a," the latter song especially catching the fancy of the audience. Karno's Krazy Komics, in their lightning revue, "Laffs," keep the fun going at express speed.

#### Brevity in Nomenclature.

Will Collinson and Alfred Dean will appear at Walthamstow Palace on Sept. 15th, in a new skit, entitled "George."

#### Phyllis Neilson-Terry in Variety.

"Interlude of War" is the title of a new sketch by George Preedy in which Miss Phyllis Neilson-Terry will appear at the London Coliseum next Monday. It is a dramatic episode of the French Revolution, with the popular actress appearing as a lovely young Royalist in distress. The action takes place in a barn equipped with secret doors, attached to a château in La Vandee, and the atmosphere breathes the romance as well as the terror of the period.


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### "ALIVE AND KICKING."

#### AT STRATFORD EMPIRE.

This is an extremely well presented revue. The clever book is by George Arthurs, the production numbers are arranged by George Shirley, the scenery is artistically designed by F. L. Lyndhurst, E. Delaney, W. W. Cadman and others, and the tasteful costumes by Loo Brooks, Madame, Jules Reneaux, C. Abias and others are a sufficient guarantee of their high standard. Incidentally, it may be mentioned that all the costumes in the last scene are made entirely of Lancashire cotton, which in itself does not by any means detract from a gorgeous spectacle. Jack Edge, in the part of Bill Baker, a waiter, is a host in himself—though but a waiter—and he was soon on good terms with his audience. In a solo item he was exceedingly clever, and had an amusing number, "She's such a respectable girl." With Billy Taylor, as a crook, he had many humorous bouts, and they worked well together. Lillian Low is a soubrette of outstanding personality, she acts wonderfully well, dances nimbly and sings her songs in an engaging manner. She scored a great success with "There you have the recipe"; was equally successful with Jack Edge in "Down Lovers' Lane" in "dialect"; submitted, with the girls—a most attractive lot as "policemen"—"Now then, pass along," and romped in with a winner, "Oh Goe, Georgie." She also dances well with Alan Shires, who himself submitted some specialities of a unique description, which evoked storms of applause. Another artist of high merit was Dorothy Penny, a singer of much capability. She possesses a voice of much purity and sang with feeling. "Sunny Argentine," and "Dream time in June time," having delightful setting furnished by the bevy of beauteous girls. Charles Wilson, as a detective sergeant, acted the part exceedingly well and Pauline Stokes, James Ashford, Anwin Hart, Marguerite Vaniere and Hope Murray acquitted themselves well in a scene relating to a missing ring. Bert Quickmire, too, has no small part in the general presentation. Ailsa Murray, too, contributes to a fine programme and Miss Euphan MacLaren's Twelve Daffodil Girls do exceedingly well, especially in some smart toe dancing.

### WOOD GREEN EMPIRE.

Under a heading "Mirth and Melody Makers present variety up to the minute," there are eight standard acts here who send thrills of pleasure throughout the house and excite great enthusiasm. Topping the bill are those funsters, Naughton and Gold, back from the U.S.A., with everything new but the name, and their latest act is a fifteen-minute screamer, funnier than anything they have done. Their conjuring and dancing burlesques leave the audience limp, whilst the business with the umbrella and arm are gags which bring tears of healthy laughter and loud applause. Then we have Harry Holman, also back from the U.S.A., in his sketch, "Hard-boiled Hampton," in which the acting is very realistic, and a hearty welcome is given to Mr. Holman and Miss Edith Manson, his partner, for their good work.

Jessie Ruddock's Girls are a good-looking team of dancers, who reflect great credit on their teachers. They are nicely costumed and their precision and stepping in general is worthy of their approval. Norman Carroll's character work is too well known to need comment, except that he brought down the house with some exceptionally fine work. Jack Burke, the "Singing Vagabond," is a character vocalist new to variety, but one whom it will be a pleasure to see again. He is certainly destined for the West End.

Dinks and Trixie, who make happiness a habit, certainly diffuse much enjoyment in their act, which is a conglomeration of versatile comedy work. Jean Andrews, the golden-voiced soprano, delights all with her beautiful singing, and the two Sharpes, "Sailors who play on any quay," are the completing act. The Movietone News, changed bi-weekly, is another item of attraction.

### "HONEYMOON FOLLIES."

#### AT WALTHAMSTOW.

Maurice Cowan presents here this week the out-of-the-ordinary revue, "Honeymoon Follies," staged by Vivian Palmer, a sparkling production of pep, punch, personality, comedy, brains and colour. Betty Warren, the leading performer, one of the most vivid personalities on the vaudeville stage, bubbles over with high spirits and vitality. Betty essays with success not just comedy, but also tragedy, and all her intimate knowledge is seen in her impersonations, which are nothing short of marvellous.

Claude Lester, the quaint comedian, looks after the fun in the show, he is a veritable object-lesson of laughter, and he excels himself in "Honeymoon Follies." Frank Tully is a first-rate dancer, besides being a clever comedian. Ruby Sax and the Leo Sax Trio have comedy offerings full of novelty and individuality. Corelli is a pianist who coaxes music out of the keys in a most amazing fashion, and his renderings of classical and popular numbers are equally fine. Gordon Ray's Cosmo Girls present a real treat with their ensemble and solo dancing.

Amongst the many amusing and glittering scenes which stand out are "Under the Sea," a marvel of stagecraft, skill and originality; a scene with the water illusion most perfectly obtained; the Tower of London, with the queens of history; and the Riviera, with superb grouping and marvellous dancing. "Honeymoon Follies" is gorgeously entertaining.

Mr. W. J. Chegwidden is the courteous front of the house manager.

### "PAINTED DOLLS."

#### AT THE ISLINGTON EMPIRE.

W. S. R. Productions offer a new show here this week in twenty scenes, "Painted Dolls," set in an exquisite frame of colour and music, woven into a tapestry of entertainment de luxe. The costumes are colourful, there is whirlwind lively dancing, and the girls are alluringly lovely. Fred Marsh, "that quaint lad," is a North-country-accented comedian, who appears in a number of sketches with an impressionably funny style and an intimate presence. He kept the laughs going crescendo. Ethel Cadman, the musical comedy star, displays a beautiful voice to great advantage in several numbers. Garry Lynch, one of the best musical comedy light comedians in the business, and Nellie Victor, the dashing soubrette, who is described as "perfection personified," put in some good work throughout the show.

Those graceful and thrilling dancers, Eliso de Vere and Sam Welbo, are seen in clever acrobatic and ballroom examples of the terpsichorean art which are much to the liking of the spectators. Bessie Leslie's Twelve Painted Dolls are also responsible for some good team work in dancing. The big cast includes Frank Litchfield, character actor; Basil Green, from Alfredo's Band, Morris Lawrence, Nancy Hastings, Zoe Haley and Diana Richardson. Mr. W. Spivey is the local house-manager.


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| "PARIS AND PICCADILLY" (Production by Wallace R. Parnell) | SHEFFIELD EMP. .. | BIRMINGHAM HIP. |
| "SENSATIONS OF 1931" .. (Production by Wallace R. Parnell) | BIRMINGHAM HIP. .. | NEWCASTLE HIP. |
| "THIS WEEK OF LAUGHTER" (Production by Wallace R. Parnell) | CHELSEA PAL. .. | WALTHAMSTOW PAL |
| TOTO'S ROAD SHOW .. | KINGSTON EMP. .. | HACKNEY EMP. |
| "WHY GO TO PARIS?" .. (Production by Wallace R. Parnell) | PENGE EMPIRE .. | |

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# The Realm of Music

By L. HENDERSON WILLIAMS.

### AN ORCHESTRAL TRIUMPH.

Sir Hamilton Harty came to the "Promenade" on Tuesday night, the 26th ult., and though I condole with him in that the B.B.C. has stolen some of his best Hallé men, it wasn't in human nature not to glory in showing him what our Sir Henry has achieved with the rich material entrusted to him. Our First London Orchestra gave a magnificent performance of Tchaikovsky's Fifth Symphony. The touch between conductor and conducted was as spiritually intimate as it was technically assured. The string tone was powerful and of beautiful quality and their phrasing on this occasion as elastic as could be desired. The wind-wood and brass were as expertly handled as by any of the continental bandsmen. The horn solo in the slow movement was splendidly controlled and the briefer entries of oboe, clarinet and bassoon matched it in elegance. As for our trumpets, trombones and drums, they are as dear to us as cricketers . . . can one say more? Yes, one thing remains to be said; but for the unfailing tact, unflagging energy and profound musical sagacity of Sir Henry Wood the finest material would have been wasted.

Miss Hilda Bor, in whom the Authorities of the R.A.M. may well take pride, made her first appearance at the "Proms" in Saint-Saëns' Piano Concerto, No. 4, in C minor. It is a highly decorative work without emotional or philosophical appeal, but to all its technical demands Miss Bor was fully equal. Her playing foreshadows individuality and has already style. She deserved the enthusiastic recalls she received. Mme. Oda Slobodskaya's fine voice and dramatic personality as revealed in Verdi's famous "Ritorna vincitor" were also warmly appreciated, and the Wireless Singers under the direction of Mr. Stanford Robinson established their reputation in madrigals and part-songs as an exceptionally promising vocal organisation. The novelty was Ernst Krenek's "Potpourri" for Orchestra. It was not "novel." We are tired of those tricks of warped orchestration, and his material—like that of his "Travel Book"—was unexciting. The well-marked rhythm carried off the quick movements, but there was no natural vitality to carry off the slow.

### ICED BACH.

We looked at the four fine ice-blocks that formed the centre-piece at Queen's Hall on Wednesday night, less beautiful but more practical than a fountain, and tried to think we were cooler. At any rate, the goldfish must have enjoyed the trickle. And we voted all sorts of Empire Honours to the instrumental soloists who were so continuously employed and who carried on with such dauntless endurance. Miss Harriet Cohen never blurred a note, never flagged in speed or style in either of the Concertos in which the piano had such responsible part. She pays the same devotion to art as Early Christians to religion. Mr. Gordon Walker (and Mr. Frank Almgill in the fourth Brandenburg) upheld nobly the dignity of the flute. The characteristic cool tone of the instrument was especially welcome and the delicacy of Mr. Walker's phrasing proclaimed him one of our most valued soloists. At the same time, Mr. Keith Falkner's singing of the Aria, "Slumber on, oh weary spirit," from the Church Cantata No. 82, was the aesthetic high-water mark of the evening. He was enabled to make it so partly because the vocal line lay within the most commodious range of his voice; but apart from that he shaped every phrase with the most perfect musicianship. The strings accompanied him with delightful balance in volume and purity of tone. And it goes without saying that if ever a man earned his salary it is Sir Henry at these Promenades.

Miss Dorothy Silk was at a double disadvantage in that the melody of her Aria, "Rest ye here, wearied spirits," mostly lay too low for her voice, and in addition the music is really conceived—or has that effect in performance—as a solo for oboe d'amore with voice obligato instead of, as stated, the reverse. At any rate, Mr. Alec Whittaker treated it as an instrumental solo, and from that point of view, played it excellently. But the united performance was not a convincing success—for which Bach, possibly, was more to be blamed than the executants.

Sir Henry Wood's "additional instrumentation" to Bach's scoring of the "Sinfonia" for organ and orchestra amounted, as far as one could see, to employment of the whole modern orchestra, barring extreme percussion. Mr. G. D. Cunningham at the organ struggled valiantly with his presto semiquavers; but the whole thing was more like a gymnastic exercise for a frosty morning. There was immense bustle about it but less of music's spirit than we could have desired.

### ACTIVE OCTOGENARIAN MUSICIANS.

Old age has lost its terrors. It was evidently merely a pre-war habit to which we had become unnecessarily resigned. In fact, it is rarely to be met with nowadays, and "Johnny Walker" will have to adopt a new slogan. Musicians are in the van of this new movement. There is Sir Alexander Mackenzie, carrying on an exceedingly active existence, comparing Georgians with Victorians with the keenest partiality. There is Sir George Henschel, just off to America to conduct the Boston Symphony Orchestra which he first conducted at its initiation, nearly fifty years ago. The habit of youthfulness seems to be acquired from a strenuously varied career. Sir George started to learn the piano at five—one of eight children all instructed at once on eight pianos. (Having survived that, it is no wonder he developed a surviving talent!) At nine he sang in public the solo from Mendelssohn's "Hear my Prayer," and from that out continued in the public eye. He has been singer, teacher, conductor and composer; his published works include one opera and specimens of nearly every other major musical form except the symphony. We are speaking of the 'eighties, but there is Francesco Berger, at ninety-six, still journalising, with nothing "old" about his style except the date of his reminiscences.

### BRITISH COMPOSERS' NIGHT.

Have contemporary British composers given over composing? Or how is it that this season's Thursday evenings are so remarkably devoid of excitement? We are always ready to welcome a major work by Elgar or Vaughan Williams; but of the younger men we have only heard Bax and Walton—and both in seasoned compositions. Moreover, all the composers, and their particular compositions, listed for the rest of the season are those that have already established a marketable degree of popularity. One would have liked to see in the list the names of van Dieren and Moeran. And has Herbert Howells, for instance, written no more songs worthy of hearing? The B.B.C. could afford, like the Provincial Festival Authorities, to commission works for performance at the "Proms." It is catering most generously for what is conclusively "popular" taste in its Bach, Brahms and Beethoven nights; but surely it owes, equally, encouragement to the still unfamous composers, who will never get opportunity of having their works performed by a finer orchestra or more impartial conductor?

Vaughan Williams' "London" Symphony, long a favourite, was the outstanding music of Thursday evening's concert, and it was exceedingly well "staged" by Sir Henry and his men. Professor Bantock's "Sappho" has lost appeal for post-war listeners, like much of the pet literature of the nineties. It was, however, effectively played, and the volume and richness of Miss Astra Desmond's voice told in "Daughter of Zeus." Delius blossomed into occasional beauty in his Concerto for Violin and Violoncello. But the work as a whole presented more of the characteristic Delius weaknesses than of his virtues. Misses May and Beatrice Harrison, to whom it is dedicated, rendered their share with their accustomed technical competency and artistic feeling. Dame Ethel Smyth's well-liked Prelude, "On the Cliffs of Cornwall," and Hamish McCunn's nationalistic "Land of the Mountains and the Flood" concluded the orchestral programme.

### ELIZABETH MACONCHY.

Why is she not a "British composer" for all her Scotchness? And if she is, why was she "segregated" on Saturday night?

Rumour has for some months been busy with her name. Her student career at the Royal College of Music was a series of successes and luck accompanied her abroad and followed her home, for it is no small thing to have a composition performed at the "Proms," while you are only twenty-three. Her Suite, "The Land," is allegorically descriptive of the four seasons, more or less as conveyed by Miss Sackville West in her book of similar title. Of the four, Winter was the best: a remarkably interesting and originally felt piece of work, consistently conveying the peculiarly static suggestion of the verse. Her Spring was a breathless thing, full of the trills and twitters of Nature's gay beginnings; lacking the mystery but catching the gaiety of the opening of the year. Summer was green harvest and unripe fruit—unripe in handling, too. Putting the title aside and considering it on its merits, I did not find this movement well thought out. Autumn, like Spring, was a trifle matter-of-fact. But at any rate if its cider was sour, it was not stale; its very acidity kept us from anything like boredom. To sum up: The texture, weave and general quality of the Suite gives high promise for Miss Maconchy's future, though only in the one movement did she seem to me to convey completely what she set out to express.

This being the last night of a torrid week, one forgave the orchestra some unusual raggedness, especially noticeable in accompaniment to Liszt's Piano Concerto No. 2, in A. The soloist, Miss Elsa Karen, played with grace and brilliancy but without quite that assured mastery needed to carry off Liszt's declamatory style. Miss Maria Sandra sang Madame Butterfly's best-known air with taste and judgment and Mr. Leyland White gave a well-balanced rendering of the Prologue from *Pagliacci*. The orchestra recovered its form in an excellent performance of the Franck symphony.

### GAY OCTOGENARIANS.

Old age has lost its terrors. In fact it is rarely to be met with nowadays and "Johnny Walker" will have to adopt a new slogan. It was merely a pre-war habit to which we had become, evidently unnecessarily, resigned. We have instead men in the prime of their eighties carrying on an exceedingly active existence. There is, for example, Sir Alexander Mackenzie, full of interest in everything; picking himself up after a bad accident like a child from a tumble. There is Sir George Henschel, just off, now, to America to conduct the Boston Symphony Orchestra which he first conducted, on its initiation, nearly fifty years ago.

The habit of youthfulness seems to be acquired out of a strenuously varied career. Sir George started learning the piano at five, as one of eight children all being instructed at once—on eight pianos. Having survived that, it is little wonder he developed a surviving faculty. At nine he sang in public the solo in Mendelssohn's "Hear my Prayer." From that out he continued in the public eye. He has been singer, teacher, conductor, composer; his published works numbering over sixty, including one opera and embodying examples of nearly all the major musical firms except the symphony. And he is still composing. There is Francesco Berger, racily writing at ninety-six his reminiscences and always able to find a publisher. When, after all, does one really begin to grow old?

### COVENT GARDEN OPERA TOUR.

The Covent Garden Opera Company announce that another tour of opera in English has been arranged. It will open at Glasgow on October 6th, and last for eleven weeks.

Realising that the charm of opera lies to a large extent in infinite variety, the management has chosen a truly catholic repertoire, ranging from "Lohengrin" to "Die Fledermaus." Puccini will be represented by "La Boheme," "Madame Butterfly," "La Tosca," and the spectacular "Turandot." "Il Trovatore," "Rigoletto," "The Barber of Seville," "Cavalleria Rusticana," "I Pagliacci," and the short masterpiece, "Gianni Schicchi" complete the Italian quota, and "Die Meistersinger" the German, while France provides a solitary example in Gounod's "Faust."

A novelty which should attract large audiences will be Johann Strauss' Viennese masterpiece, "Die Fledermaus," which created a sensation at Covent Garden during the last grand season. Among its many delicious tunes has been interpolated the famous "Blue Danube" valse.

The principals include: Mesdames Noel Eadie, Odette De Foras, Nora Gruhn, Doris Lemon, Gladys Parr, Marjorie Parry, Constance Willis, Thea Phillips and Sybil Crawley, and Messrs. Heddle Nash, Francis Russell, Fernando Autori, Philip Bertram, Frederick Davies, Arthur Fear, Percy Heming, Parry Jones, Edward Leer, William Michael, Dennis Noble, Richard Watson and Frank Sale, many of whom acquitted themselves with distinction during the international season at Covent Garden.

The company also travels with its own chorus and ballet, and its orchestra of fifty experienced players. Mr. John Barbirolli, the youngest Englishman who has ever conducted during the international seasons, has been re-engaged as Musical Director.

### PROMENADE CONCERTS.

The Brahms concert this (Wednesday) evening begins with the "Tragic" Overture and includes the second Pianoforte Concerto, with Cyril Smith as soloist and the third Symphony, in F, Gabriele Joachim is the singer. The second part of the programme numbers among its items Svendsen's "Carnival in Paris" and Bizet's Overture, "Patrie."

Two British Composers are to conduct their own works to-morrow (Thursday)—Dame Ethel Smyth, her Anacreontic Ode for Baritone and Orchestra, sung by Herbert Heyner; and Constant Lambert, his brilliant "Rio Grande" for pianoforte, chorus and orchestra. Angus Morrison is the soloist and the Wireless Chorus join forces with the orchestra. Beatrice Harrison is to play Elgar's 'Cello Concerto. The popular "Enigma" Variations by Elgar will also be heard. The programme begins with Lord Berners' Fugue for Orchestra and closes with Sullivan's "Macbeth" Overture and the "Rhythmic Dance" of Goossens, which was played last year.

Friday evening's Beethoven concert is made up of the "Egmont" Overture; the Violin Concerto, with Eda Kersey as the soloist; the light-hearted Fourth Symphony; and the big scene, "Ah! Perfido," which Stiles-Allen will sing, with the orchestra. The second part of the programme consists of Three Spanish Dances by Granados, and Piedmontese Dances by Sinigaglia.

Saturday's programme includes Prokofiev's Third Concerto, which will be played by Eileen Joyce. Though not one of the new works this season, this is still something of a novelty, both in style and form. The remainder of the programme consists of well-established favourites. The singers are Enid Cruikshank, in Tchaikovsky's "Air des Adieux," from "Joan of Arc," and Walter Glynne, in Coleridge-Taylor's "Onaway, awake beloved."

A copy of "THE ERA" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Sons' Bookstalls throughout the Kingdom.

# Theatrical Gossip

**"Leave it to Psmith."**

Basil Foster and Tom Miller's next production, "Leave it to Psmith," a comedy by Ian Hay and P. G. Wodehouse, founded on the latter's novel of the same name, will be produced at Southsea on Monday, and comes to the Shaftesbury Theatre on September 29th. In the cast will be many of those who were in "The Middle Watch," including Basil Foster, Olive Blakeney and Clive Currie, Aubrey Mather, Jane Baxter and Reginald Gardiner.

**"The Breadwinner."**

Messrs. J. and R. Gatti and Mr. Ronald Squire will present a new three-act comedy, by Somerset Maugram, entitled "The Breadwinner," at the Vaudeville on Tuesday, September 30th. Mr. Ronald Squire, who will be responsible for the production, will appear in the leading rôle and the supporting cast will include Miss Dorothy Dix, Mr. Evelyn Roberts and Miss Marie Lohr. The title by the way, is not new. It was used for a three-act play by Alfred C. Calmour, produced at the Avenue Theatre in the spring of 1892.

**"Her First Affaire."**

Mr. Joseph Cunningham is presenting his first production in London when he stages "Her First Affaire," a new three-act comedy by Merril Rogers and Frederick Jackson, at the Kingsway Theatre on Thursday, September 11th. The cast will include Miss Zillah Bateman, Miss Margery Binner, Miss Ellen Pollock, Mr. Jack Hobbs and Mr. Henry Hewitt. The action of "Her First Affaire," which has already enjoyed a successful opening in the country, takes place in Carey Maxon's summer bungalow on the South Coast at the present time.

**Embassy Repertory Theatre.**

The next play by the Embassy Repertory Theatre on September 15th will be "Give a Dog——" by Lennox Robinson, and then will come W. Somerset Maugham's "Home and Beauty," followed by a new play by Dion Titheradge, entitled "Rich Man, Poor Man." Each play is to run for a fortnight, and there will be matinées on Thursdays and Saturdays. Mr. Walter Havers, who will be remembered as having managed the Globe Theatre for Sir Alfred Butt, has been appointed business manager.

**"Eldorado" at Daly's.**

The cast of "Eldorado," this evening's première at Daly's, is a long one and contains some well-known names. It is thus composed:—Mr. Budwell, Mr. Jerry Verno; "Dunnum," Mr. Mark Daly; The Purser, Mr. Wensley Russell; Senor Carlos Arredondo, Mr. Geoffrey Davies; Senorita May Arredondo, Miss Mimi Crawford. Senhor Jose de Barros, Mr. Donald Mather; Senorita Elvira Urquiza, Miss Desiree Ellinger; Anita, Miss Betty French; Joan, Miss Cole; Renée, Miss Stocker; Dora, Miss Gabell; A. B. Noise, Mr. Eric Coxon; Gretta Garrota, Miss Mai Bacon; A Sergeant, Mr. Whittenbury Kaye; Archie Newton, Mr. Charles Cautley; Guy Hinton, Mr. Earle Stanley; Senhor Alcida de Barros, Mr. Oscar Asche; Senor Pedro Urquiza, Mr. George Ide; General Juan Fernandez Arredondo, Mr. Robert Nainby; Port Doctor, Mr. Leonord Walker; Senhor Campos, Mr. Patrick Boyce; Commander, Mr. A. Blandford. The scene-plot is as follows:—Act 1—The Promenade Deck of the s.s. "Arandora Star." Act 2—On a Fazenda outside Rio de Janeiro. Act 3—The Plaza di Mayo, Buenos Aires, during the Fiesta celebrations.

**Cochran Activities.**

Serge Lifar and Alice Nikitina returned to the cast of "Cochran's 1930 Revue" at the London Pavilion on Monday, after a holiday of three weeks. During Mme. Nikitina's absence her part was taken by Iris Rowe. Ada May is introducing some new dances into the revue this week. "Mr. Cochran's Young Ladies" are taking advantage of the arrival of Pearce and Bradley to get dancing lessons.

**"Ever Green."**

Danilova will appear in a short ballet in "Ever Green," the play by Benn Levy, Richard Rodgers and Lorenz Hart, to be produced first of all at the King's Theatre, Glasgow, and afterwards at the London Adelphi.

**"Symphony in Two Flats."**

Mr. Ivor Novello's "Symphony in Two Flats" Company, which is to tour Canada and the United States this coming autumn, sailed from this country as follows:—Per the S.S "Montrose," on Aug. 22nd: G. Hamilton-Gay (Stage Manager), Miss Una Venning, George Byrne (Asst. Stage Manager). "Montrose," Aug. 23th: Miss Ethel Baird, Miss Netta Westcott, Miss Maidie Andrews, Miss Ann Trevor, Miss Minnie Rayner, Miss Moyra Mackintosh, Miss Beryl Norman, Mr. Frederic Oxley, Mr. Albany Hankey, Mr. Ivan Samson, Mr. J. Lister Williams. "Empress of Scotland," Aug. 30th: Mr. Ivor Novello, Miss Lilian Braithwaite, Miss Benita Hume, Mr. Lloyd Williams, Mrs. Jane Hume, Mr. and Mrs. A. Day.

The "Nine Till Six" Company will embark for the U.S.A.; per "Majestic," Sept. 10th: Miss Auriol Lee; per "Berlin," Sept. 5th: Misses Audrey Comeron, Merle Tottenham, Gwen Hammond, P. Charpentier, Jeanne Stuart, Viola Lyel, Wyn Clare, Elwyn Harvey, A. McGregor, Prunella Page, Norah Balfour.

All the above were booked by Daw's Shipping Agency, Limited.

**"The Way to Treat a Woman."**

A century will be scored by "The Way to Treat a Woman," Walter Hackett's successful play at the Duke of York's Theatre, on Saturday. Her performance as "Linda Leigh" in this production has put Miss Marion Lorne in the forefront of the stars. An amusing feature of business at the Duke of York's is the large number of wedding parties who book seats, attracted no doubt by the title. And Mr Hackett has had hundreds of letters asking for his advice as to how to treat a woman. He hands these to his wife.

**Changes at Hammersmith.**

On Saturday next Mr. John Gielgud rejoins the Old Vic Company, and on the same date Miss Jean Cadell goes into a new C. B. Cochran production. From Monday next their parts in "The Importance of Being Earnest," at the Lyric Theatre, Hammersmith, will be played by Mr. Nicholas Hannen and Miss Athene Seyler.

**Theatre Co.'s Railway Experience**

All the members of Jack O'Shea and George Lawrence's "No, No, Nanette" company have now been able to resume work after their trying experiences in the big railway smash at Edinburgh, with the exception of Miss Dorothy Ewings, who is still at her home in London. We wish her a speedy and complete recovery, for her dancing is one of the good things in this bright show.

**Liverpool Repertory Theatre.**

The 20th Autumn Season, under the direction of William Armstrong, will open to-morrow (Thursday) with "Paul Felice," a new play by Allan Monkhouse, author of that notable war play, "The Conquering Hero," and F. Sladen Smith's one-act fantasy, "The Man Who Wouldn't Go to Heaven." The second production will be Elmer Rice's "The Adding Machine." Among other plays selected will be "Caught," a new comedy by Anthony Armstrong ("A.A." of "Punch"), Chekhov's "Uncle Vanya," Galsworthy's "The Forest," Chapin's "Art and Opportunity," Sierra's "Wife to a Famous Man," Julius Pohl's "The Five Leverets" (adapted by Griffith Humphreys) and R. C. Sherriff's "Badger's Green." Many new one-act plays will be produced, including a hitherto unacted one by the late Henry Arthur Jones, entitled "Grace Mary."

The company will include James Harcourt, Lloyd Pearson, Wyndham Goldie, Alan Webb, Anthony Shaw, Marjorie Fielding, Peggy Carter, Eve Turner and Elizabeth Ripley.

**Greenock Theatre in the Market.**

The Argyll Theatre, Greenock, is to be let or sold, or leased with option of purchase. This is the theatre that "The Langley Howard Players" completed a repertory season of fifty weeks last year.

**The Lights that Failed.**

Twice last Thursday evening all places of entertainment in Bath were temporarily plunged into darkness by the failure of the municipal electric light. The breakdown was due to a highly technical fault at the main power station, which, when located, was quickly repaired. The resident managers at the various houses announced to the audience what had happened, and the patrons received the situation with good humour and patience.

**The New Cambridge Theatre.**

Mr. Bertie Meyer welcomed a select gathering on Wednesday afternoon for a preliminary peep at the New Cambridge Theatre. All the wonders of this comfortable and up-to-date theatre were gradually unfolded, from its spacious entrance hall to the weird and wonderful-looking contraptions (reminding one of an illusionist's black-velveted mystery cabinet), which, slung on to the back wall of the stage, represent the "talkie" apparatus for use if necessary.

We were able to sink ourselves into the luxurious seats, which adjust themselves automatically to gently-reclining backs; to feast our eyes upon the most original safety-curtain (depicting the neighbourhood of Seven Dials throughout the centuries), and to sip a goblet of some rare and delectable nectar described as "Cambridge Cup." And if we wanted to be more practical, we could go on the stage and see the marvellous lighting apparatus designed by Mr. Walter S. Veness, with its imposing switchboard perched up above the prompt corner.

Perhaps, however, the thing which astonished us most was the cool and fragrant atmosphere which pervaded the whole interior—when outside the sun was registering heat records. By a special process, the air supply is under automatic control, and can be heated or tempered, according to circumstances, before distribution.

And not in this theatre will a certain genial and experienced dramatic critic (who was actually present on Wednesday) be able to protest so wisely against the stygian "black out" affected by some producers and the consequent danger of fire from the audience, who strike matches to look at their programmes, for every alternate stall is provided with an electric light and an ash tray, thus enabling the occupant (we quote from the illustrated brochure) "to study the programme during the performance without interfering with the artists on the stage."

Altogether, the New Cambridge Theatre is going to be a wonderful new addition to London's places of amusement.

**Time-Honoured Theatrical Name.**

Mr. Charlton Morton, a young English actor who went away to Australia five years ago after acting in "The Sport of Kings" at the Savoy Theatre, has since been playing an important rôle at the same theatre in "The Command to Love." He has now taken up Mr. Ronald Squire's part, that of the Marquis du Saint Lac. Mr. Squire having gone abroad for a short holiday prior to his next production at the Vaudeville Theatre. "The Command to Love" is this week at the Streatham Hill Theatre and on Monday goes to the Hippodrome, Golders Green.

Mr. Morton is the son of Mr. George Morton, the well-known theatrical manager of Hull, and a disciple of Robert Courtneidge, with whom he was associated for twelve years. In Australia he played George Grossmith's part in "No, No, Nanette," which he produced. He also played in, and produced, "Lady, Be Good," "Mercenary Mary," "Sunny" and "Lido Lady." That Mr. Morton's is a long-lived family is evidenced by the fact that not only is his father fit and well, but his grandfather, aged 92, is also going strong.

**"Sexton Blake" at the Prince Edward.**

The production of "Sexton Blake" by the Donald Stuart Productions at the Prince Edward Theatre, on Thursday, September 18th, will, it is hoped, inaugurate a policy of drama at this beautiful modern theatre. Sexton Blake, who is Sherlock Holmes's only rival, is 31 years old. He has never appeared on the stage before, except for a few performances once in a small stock company years ago.

The play at the Prince Edward will be the genuine article. It is written by Donald Stuart, who has done the famous Sexton Blake stories for years. Mr. Stuart, who knows every branch of the theatrical profession, struck a bad patch some years ago and was down and out. He was, like hundreds of others, an admirer of Sexton Blake and he wrote his first story about the great detective, whilst penniless on the Embankment. It was accepted, and he has written them ever since. Now he has dramatised the hero of a thousand thrilling adventures.

The title rôle will be played by Mr. Arthur Wontner, and Miss Eve Gray, the beautiful actress and film star, will be leading lady. Miss Gray is experienced in crime plays, as she has appeared in "Bulldog Drummond" in Australia, "9.45," "The Flying Fool" and "The Secret Adversary." The famous Pedro, the bloodhound, and Tinker, Blake's young assistant, will appear in the play, which is in four acts and fourteen scenes. It includes adventures in taxis, motors, trains, and with bombs.

**"Eliza's" Record-Breaking.**

"Eliza Comes To Stay" is beating records everywhere. Last week at the Lyceum Theatre, Sheffield—a quick return visit within twelve months—she beat the records for four months. This week, at Grimsby, she opened to record houses. Mr. Payne Seddon is to be congratulated.

## ALIEN ACTORS IN AMERICA.

In view of the importance of the information to artists entering into contracts for the United States contained therein, we reproduce below correspondence which has passed between the Stage Guild and the Equity Association of America.

(Copy of Cable).

Equity, New York.

Can actor who finished run May 3 this year open as member of unit company about October 5? Mail reply, Berlin, Stage Guild

New York.
Aug. 15th, 1930.

(Copy of Letter).

J. Norman Berlin, Esq.,
The Stage Guild,
London, W.C.2, England.

My Dear Mr. Berlin,—On receipt of your Night Cable, which was signed "Berlin, Stage Guild," we replied by letter, addressing it the same way. In the event the letter has miscarried, we will try and reply to it again.

1. The ruling of the Association regarding alien actors is to the effect that any alien actor who has played one hundred weeks in this country, any part of which was played between the years 1923-28, is eligible for Resident Membership, the same as though he were born in the U.S. or Canada.

2. Any alien actor may enter the country under contract, play out that contract and return as often as is necessary for the same part, play and management (without waiting six months between); and at the expiration of 100 weeks of playing, he automatically becomes a Resident Member.

3. Any manager has the right to bring in a unit company, i.e., an entire company, no member of which is a Resident Member of the A.E.A. or a Canadian or American citizen. This company may enter as a unit, play out its engagement, and, at the expiration of the engagement in question, must leave as a unit.

4. A member of a unit cast receives no credit for the time played in this country under the unit classification, but a member having entered the U.S. as a member of a unit company and after returning to the country immediately under individual contract, and under the individual contract would be credited for any week or weeks played.

5. A member of a unit company entering the U.S., playing under the jurisdiction of Equity, pays no initiation fee, but is subject to semi-annual dues during the life of the engagement.

An actor on entering the country under individual contract pays the regular initiation fees and dues.

6. Any alien actor entering the country under the quota since May 28, 1928, would be classified with us the same as though coming in under contract.

With best wishes.

Sincerely,
(Signed) Harry J. Lane.
ACTORS' EQUITY ASSOCIATION.

## "RICHARD THE THIRD."

### AT THE NEW THEATRE.

| | |
|---|---|
| Richard | Baliol Holloway |
| George | Norman Partriége |
| Sir Robert Brackenbury | Stanley Vine |
| Lord Hastings | John Laurie |
| Lady Anne Nevill | Madge Compton |
| Elizabeth | Doris Paul |
| Lord Rivers | Atholl Fleming |
| Lord Grey | Hubert Langley |
| Sir William Catesby | Alfred Harris |
| Sir Richard Ratcliff | John V. Trevor |
| Henry Stafford | Gerald Lawrence |
| Lord Stanley | Henry Vibart |
| Marquess of Dorset | Harold Cox |
| Queen Margaret | Nancy Price |
| First Murderer | Hubert Carter |
| Second Murderer | William J. Miller |
| Edward IV | Alan Napier |
| Sir Francis Lovel | Wm. A. MacLurg |
| Duchess of York | Mrs. Tom Wise |
| Archbishop of York | Gilbert Heron |
| Richard | Harold Reese |
| Edward | Roger Foster |
| Archbishop of Canterbury | A. Corney Grain |
| The Lord Mayor | C. Haviland Burke |
| Messenger to Lord Hastings | Richard Haines |
| Bishop of Ely | William J. Miller |
| Sir James Tyrrel | Denis Elliot-Watson |
| Henry Tudor | Tristan Rawson |
| Earl of Oxford | Arthur Stratton |
| Sir Walter Blunt | James E. Halsey |
| Sir William Herbert | Colin Poole |
| Sir William Brandon | Henry L. Paton |
| Duke of Norfolk | A. Corney Grain |
| Earl of Surrey | David King |

Producer ... Baliol Holloway

Everybody will wish Mr. Baliol Holloway luck in the Shakespearian venture which was inaugurated at the New Theatre on Monday night. "Richard the Third" is not only a very effective play, but it provides Mr. Holloway with one of his best parts. It is almost actor-proof—that is to say, any player worth his salt could present the surface villainy, the obvious cunning of the character; Mr. Holloway does that—and a great deal more. There is humour and subtleness and a naturalness that brings the creature to life on the stage. He made the wooing scene at the opening as credible as it is possible to imagine.

Owing to lack of space, his performance can only be briefly mentioned this week, but I hope to return to the production in the next issue. The play is well set by Mr. E. Werge Thomas and there are no waits. There was a good deal of noise behind during the short scenes that were played before the front curtain, but that can doubtless be remedied. Mr. R. Vaughan Williams has written some special music for this production and the "Richard" and "Richmond" marches are by Mr. Gustav Holst.

Some of the minor parts were indifferently acted, but in a long cast this must be expected. Excellent work came from Mr. John Laurie, as Hastings, and Mr. Gerald Lawrence, as Buckingham. Miss Nancy Price's speech as Queen Margaret held the house but it lacked something in dignity. Mr. Hubert Carter and Mr. William J. Miller, as full-blooded murderers, were thoroughly and properly in the melodramatic spirit.

G.W.B.

The Prince of Wales' Theatre, at Birmingham, made a net profit of £3,013 from March 11th, 1929, to June 28th, 1930. A dividend of 12½ per cent. is recommended.

## "THE FAR-OFF HILLS."

### AT THE EVERYMAN.

A Play in Three Acts by Lennox Robinson, presented at the Everyman Theatre on Monday, September 1, 1930.

| | |
|---|---|
| Patrick Clancy | Fred O'Donovan |
| Marian | Natalie Moya |
| Dorothea (Ducky) | Joyce Chancellor |
| Anna (Pet) | Maureen O'Moor |
| Oliver O'Shaughnessy | J. A. O'Rourke |
| Dick Delany | Harry Hutchinson |
| Susie Tynan | Kathleen Drago |
| Pierce Hegarty | E. J. Kennedy |
| Harold Mahony | Tony Quinn |
| Ellen Nolan | Una O'Connor |

Producer ... Fred O'Donovan

"The Far-off Hills" is a slender little comedy with a disconcerting vein of tragedy, only held together in this production by the superb handling of the Irish Players. Judging by the present play, Mr. Lennox Robinson has not the key to that racy, pictorial speech which has rendered alive and interesting so many similarly unadventurous stories of Irish life in the past. Neither can he, like O'Casey for instance, make a satisfactory pattern cut of his light and shade. This results in there being several embarrassing moments in the course of the play. The chief comic character has an insane wife in an asylum—the fact that she went mad on her honeymoon is humorously referred to—and the death of this poor creature, which is unexpectedly announced in the middle of a scene of hilarity, is followed by the sort of awkward silence occasioned by lack of sensibility.

The story of the play is a vindication of the old saying that "the far-off hills are green." Marian Clancy liked to pretend that she yearned to become a nun but was prevented from taking the veil by her sense of responsibility to her infirm old father and two younger sisters. When a step-mother arrived on the scene to take this responsibility from her she still somehow managed to find excuses for remaining in the home and running it. Finally she had to admit, even to herself, that her religious longings disappeared as soon as there was a chance of their being gratified. What she really liked was managing other people.

Similarly, Harold Mahony's passion for Marian, hopeless because she was going into a convent and he had a wife in an asylum, evaporated when it seemed that Marian might really be his after all.

The acting was excellent. Miss Natalie Moya had beauty, dignity and restraint as the religious Marian, Mr. Fred O'Donovan was the personification of gentleness and chivalry as her old father, and Miss Chancellor and Miss Maureen O'Moor were two impish younger sisters. Miss Kathleen Drago, as the step-mother was a living invitation to the world to enjoy itself, and two very clever and endearing character studies came from Mr. J. A. O'Rourke and Mr. Harry Hutchinson. Mr. Tony Quinn cut a comic figure as the lugubrious Harold, and we saw too little of Miss Una O'Connor, matchless as a maidservant living in a morass of amatory complications.

## THE CHILDREN'S THEATRE.

### ELEVENTH PROGRAMME.

In that unique venture which Miss Joan Luxton manages, "The Children's Theatre," there is this week being displayed a programme of scenes of real beauty and surprising variety. Among the surprises is the spectacle of Mr. Brember Wills delicately clowning to coin childish chuckles—and making a mint of them, and of that versatile young man, Mr. Patrick Gover, indulging in a little light comedy and doing it extremely well. Miss Luxton herself combines her fresh young voice with the equally attractive one of Mr. John Gatrell. Among other things they sing a traditional song, "Green Grow the Rushes O" which, with its setting and lighting, is an inspired piece of work.

There are Miss Maud Joliffe appearing effectively and frequently, Miss Mary Cobb dispensing charm in many scenes, and Mr. Arthur Goullet, of an inimitable waggish air, who has written the words and music of at least one of the simple, appealing songs. And there is Mr. W. E. C. Jenkins, with stalwart voice and whimsical sense. "Pedro the Toreador," written and acted in by the Secretary to the theatre, Miss Margaret Carter, gives Mr. Wills opportunity for well-conceived burlesque.

If one had to choose the best from the programme, one would certainly not omit the sea shanties sung by Messrs. Gatrell, Gover, Goullett and Jenkins, nor Miss Luxton's production of that old, old favourite, "The Tin Gee-gee," in which she is so ably accompanied by Miss Cobb and Messrs. Gover and Jenkins. But the programme is so well-balanced that no item suffers by contrast to those preceding it—all build up a whole that is entirely satisfying.

The technique of the actors is so cleverly conceived that there must be few points that cannot be understood by the tiniest of children. For this reason, if you visit this theatre, you will at once search your mind for the names of small acquaintances to whom you can show it all. Then you will not be satisfied till you have shown them—and after that *they* will undoubtedly not be satisfied till you have shown it to them all over again!

**Bath Amateurs.**

The Bath Operatic Society have started their activities for the autumn and winter season. The dramatic section are at once beginning rehearsals of "A Chinese Puzzle" and "The Naughty Wife," both plays being produced by Mr. Edward Lloyd for presentation at the Theatre Royal in November. For their first week the operatic section are putting on "The Arcadians," which will be a sure draw with local audiences. Mr. Shelford Walsh will again act as producer, and Mr. H. Price Mundy will continue to hold the position of hon. musical director. As usual, the performances will be given the week following the run of the Christmas pantomime.

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LUCKY ME—LOVABLE YOU
SUNSHINE OF MARSEILLES
AMY
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
WHAT A SILLY PLACE TO KISS A GIRL
'TAIN'T NO SIN
MOANIN' FOR YOU
HANDSOME GIGOLO
HARLEM MADNESS
HAPPY FEET
SITTIN' ON A RAINBOW
THAT NIGHT IN VENICE
I DON'T WANNA GO HOME

VALSES

MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
LAZY LOU'SIANA MOON
AIN'T IT GREAT TO BE HOME AGAIN?
WHEN I PASSED THE OLD CHURCH DOOR
HORATIO NICHOLLS' GIPSY MELODY

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# NEXT WEEK'S CALLS.

## MONDAY, SEPTEMBER 8, 1930.

**The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.**

## BILL MATTER FOR SEPT. 29, 1930, NOW DUE.

### BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 10.30).—Mon., Terry's Babes of Variety. Thurs., Three Van Cleefs. Fred and Billy Taylor.
WEST HAM KINEMA (reh. 10.30).—Mon., Syd Moorhouse. Thurs., Terry's Babes of Variety.

### BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (reh. 5.30).—Mon., James Andrews. Thurs., Neil and Doon.
NORWICH HIPPODROME (reh. 2).—T. M. Productions present "Show Life."
PAISLEY THEATRE (reh. 12).—Arthur Hinton's Repertoire Company.

### BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME—Murray the Escapologist, and full variety company.
ASHTON - UNDER - LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Bert Clifford presents "Value for Money" Revue.
LIVERPOOL PAVILION THEATRE.—Thos. F. Convery presents "Just Plain Folk" Revue.
MANCHESTER HULME HIPPODROME.—Blackie and Holmshaw present "Tiny Town Follies" Revue.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER METROPOLE THEATRE.—Randolph Sutton presents "Spare Time" Revue.
MANCHESTER KING'S THEATRE.—W. D. Productions present Flying Potters, Robinson and Macken, Clara Monaghan, Tom Gott, Scotch Kelly, Phyllis and Giles, The Hurdles, Twelve High Steppers.
MANCHESTER OSBORNE THEATRE.—Albion Productions present "Breakaway" Revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS (reh. 11).—Loch Lomond and Kiddie, Stebbing Trio, The Huntings, T. J. Anderson, York Reade and Lady, Val Vett, Zaleski and Estelle, Philip Warde; Pictures.
PRESTON ROYAL HIPPODROME.—John D. Roberton presents "The Dug-out Melody" Revue.
PRESTON KING'S PALACE THEATRE.—Talkies.
SALFORD ROYAL HIPPODROME.—Jules Cheroy and Lady, Moran Sisters and Mammy, Jenkins Bros., Grant and Cute, Fred Fields and Bass; Variety.

### C. & R. THEATRES, LIMITED.

ISLINGTON CARLTON (reh. Mon. 11).—Jack Wynne and Company, Les Charliers, The Cottrills.

### COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.
NORWICH THEATRE ROYAL.—"Blue Train."
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FELDMAN'S HALL.—Edith Watson, Vic Mackor Eynsford, Julian Williams, Carl Rothwell, Frank James, J. Dynwood.
ONCHAN HEAD.—W. J. Churchill and "Black Crows."
PALACE PARADE.—Tony King, Billy Brown, Chick Benson, Norman Leather, Matt Morley, Sidney Stredder.

BLACKPOOL AND SOUTHPORT.

CENTRAL PIER KIOSK.—Tommy Heys, Laurie Haberlin, Jimmy Sumner, Jimmy James, Gilfred Davies, James Robertson, Charles, Wren, Margot Delpy.

CENTRAL BEACH EXHIBITION.—Fred Esdale, Clem Faraee, Billy De Barreau, Joe Travis, Jack Marshall, Jack Edlin.
FELDMAN'S ARCADE.—Molly Reynoldson, Millicent Nuttall, Alice Howarth.
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FELDMAN'S PLAYHOUSE. — Fred D'Albert Repertory Players, including Fred D'Albert, Doris Dracy, Sylvia Melville, Charles Simon, Harry Hanson, Gertrude Ayton, Nelson Turner, Ronald Peat, Frances D'Albert.
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SOUTHPORT PLEASURELAND. — Bay Russell, James McLelland, Charles Kelly, Jimmy Sandham.
WHITE HOUSE SONGSTERS.—Tommy Whalley, Eddy Dyson, Jack Rice, Curly Williams, Gene Lee, Eddy Whalley.
WINTER GARDENS—EMPRESS BALLROOM.—"Cuban Love Song Scena." James Osmonde, Flora Gaye, The Cuban Singers and Madame Pauline Rivers' Eight Cuban Maids.
WINTER GARDENS SONG KIOSKS.—Dolly Mayfleet, Gladys Edlin, Margot Delpy.

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EDINBURGH THEATRE ROYAL (reh. 12).—"These Bright Young People," cast including Three Australian Boys, Larry Kemble, Athol Tier, Harry and Marjory Ristori, etc.
GLASGOW METROPOLE.—Company as booked.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Ando Family, Edith Wilson, The Silver Singers, Percy Pryde, M'Lita Dolores and Billy Holland, Fred Curran, "Aussie," Tommy Dixon.

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CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Dolly Mountford's Revuette, Videau and Kirny. Thurs., Les Eldons, Syd Moorhouse.
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EAST HAM PREMIER (reh. 11).—Week, Johnnie Walker and Mascot, Tommy Sandilands.
KENNINGTON THEATRE (reh. 11.30).—Mon., Keith and Joan Dingley, Jayson and Jay, Maxwell Carew.
LUTON PALACE (reh. 11).—Week, Three Royces, Wilson Hallett.
MILE END EMPIRE (reh. 11.30).—Mon., Storm, The Crastonians. Thurs., Wheeler and Wilson, Ohio Trio.
NEW CROSS SUPER (reh. 11).—Week, Mona Grey, Leon and Lucette.
PECKHAM TOWER (reh. 10.30).—Week, Peel and Curtis, Gertrude Concannon.
PUTNEY HIPPODROME (reh. 11.30).—Mon., Benson Gray, Three Virginians, Jaap Van Laren. Thurs., Keith and Joan Dingley, Uno Togo, Jayson and Jay.
SHEPHERD'S BUSH PAVILION (reh. 11).—Week, Henderson and Lennox and Four Girl Friends.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Wheeler and Wilson, Uno Togo, Ohio Trio. Thurs., Benson Grey, Storm, The Crastonians.
STRATFORD BROADWAY (reh. 11).—Week, Johnson Clark, Tibor Gomery Trio.
TOTTENHAM PALACE (reh. 11).—Week, Billy Riley, Mito Trio.

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BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—"Paris and Piccadilly."
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"Fine Feathers."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—Naughton and Gold, Lily Morris, Miller and Wilson, Nina Doria, Lamberti, David Poole, Will Power.
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Will Hay, Caryll and Mundy, Florrie Forde, Block and Sully, Ann Penn, Bentell and Gould, Harold Walden, Jacquello Girls, Vera Rudd.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Jose Collins, Fields and Rossini, Dorrie Dene, Medley and Duprey, Ghezzy Bros., Alf Thomas.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—"Laughs."
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Jack Payne and his Band, Burns and Allen, Digatanos, Adele Rowland, Randolph Sutton, Murray and Irwin, Leslie Weston, Osborne and Perryer, Stetson, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"Sensations of 1931."
PENGE EMPIRE (reh. 12) (Flat Pitch).—Wee Georgie Wood, Max Miller, St. Moritz Skaters, Mark Lane, Dorray Sisters and Hilda, Will Somers.
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—Will Fyffe, De Groot, Midget Gladiators, Valencia Trio, Terry and Yorke.
SOUTHAMPTON HIPPODROME (reh. 12.30). (Flat Pitch).—"The Town Show."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"The House that Jack Built."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"All Right on the Western Front."

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EDINBURGH KING'S (reh. 11).—"The Red Dog."
EDINBURGH LYCEUM (reh. 11).—Ardrossan Players.
GLASGOW KING'S (reh. 11).—"The Limping Man."
GLASGOW ROYAL (reh. 11).—The Masque Theatre.
LIVERPOOL COURT (reh. 11).—Brandon Thomas Repertory Co.
NEWCASTLE ROYAL (reh. 11).—"Miss Adventure."

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BANK HEY PAVILION.—Yvette Barton, Lila Dale, Adelaide Swales, Brenda White, Billie White, Billie Melroyd, Marie Shaw, Jose Bell, Mabie McLaren.
CENTRAL BEACH PAVILION.—Reg Ewen, E. Atha, Stanley Weightman, Harold Harris, Norman Warwick, Denham Charles, Leslie Atkins, W. L. Somerset, Mabel Allison.
CHINATOWN KIOSK.—Margaret Duke, Winnie Berwick, Jessie Grady.
NORTH PIER KIOSK.—Edna Blacow.
NORTH PIER.—"On with the Show." Cast includes Hal Swain and his Band, Fred Walmsley, Vine and Russell, Maestro Singers, Myrtle Stewart, Maudie Francis, Tom Devine, Trocadero Tiller Girls, Terry's Juveniles.
NORTH PIER. — "Sparklets" Concert Party. Cast includes Charles Hill, Earle Holt, Dora Hulme, Gladys Steele, Alice Ray, Sydney May.
PALACE BALLROOM.—Lawrence Wright's Kiddies' Kabaret.
PROMENADE PAVILION.—Jack Beresford, Jack Charman, Stewart Mills, James Sandham, Stan Statham, Bob McLaren, London Garbutt, May Johns, Jimmy Lord.
ROCKLANDS PAVILION.—Tom Carlisle, Thomas Royston, Harold Ridge, Bert Ewin, George Mee, Leslie Whyte, Freda Lee, Jim Carlisle, Charlotte Seed.
UNCLE TOM'S CABIN.—Frank Clark, Tom Yates, Tom Brown, Arthur Tempus, Jack Abbs.

DOUGLAS, ISLE OF MAN.

DOUGLAS HEAD.—"Sensations" Concert Party. Cast includes Dunn and Dee, Stuart Watson, Herbert Douglas, Sylvia Hannam, Betty Dale, Eric Way.
ONCHAN HEAD PAVILION.—"On with the Show." Cast includes the Californian Serenaders under the direction of Chasid, Jack Martell, Terry Wilson, Frank Webster, Florence Oldham, Gwen Crawley, May Victoria D'Arcy's Dancing Drummer Maids, Thomson Sisters.
PALACE PAVILION.—Dick Carr, Hal Julian, Albert Hamer, Tim Sullivan, Frank Reddington, Gwyn Evans, May Carr, Ada Sullivan.
STRAND STREET PAVILION.—Bert Proctor, Joe Mangin, Arthur Mayhew, Herbert Bickerton, Joe Darby, Frank Mason, Tom Scott, Duncan Villiers.

SCARBOROUGH.

PAVILION.—Reuby Sunshine, Walter Lynton, Harold Evans, Jimmy Calvert, Reg. Mitchell, Tom Wainwright, Ethel Croft, Arthur J. Willey, Walter Swift.

YARMOUTH.

PARADIUM. — Bryan O'Sullivan, Billy Valroy, Horace Winslie, Jack Horton, Horace E. Ellis, Mattie Horton.

### LONDON SYNDICATE HALLS.

(*See page* 13.)

### THE MACNAGHTEN VAUDEVILLE CIRCUIT.

BLACKBURN.—George Formby, Peacock and Rees, Pasqui and Peru, Tara Naito, Peggy Rhodes, The Cuveliers, Todd and Seltzer, "Nautical Nonsense."
BRADFORD.—Wm. De Lacy presents "Find the Baby."
CARLISLE.—Harry Dubourg presents "Show a Leg."
HALIFAX.—Jack Grossman Productions present "One of the Best."
HUDDERSFIELD.—Syd Seymour and Mad Hatters, Chic Wills, Billy Lancet and Co., Chas. Calvert, Betty Brookes, Athos Beauties, Anita Lowe, Theda Sisters, Andy Anders, Thelma Rayne.
SOUTHAMPTON.—Olsen's Sea Lions, The Carltons, The Willenors, Desmond Kelvin, Hind Sisters and Revill, Johnny Mackey and Partner, Leonard, Semon and Sonia.
WARRINGTON.—Anna Louis Trio, Jack Stocks, Lewis and Lawn, The Zanfellas, Ernest Shannon, Henry Hilton, Conn Kenna, The Rolyats.
(Rehearsals at all Halls at 12 o'clock.)

### MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—Macdonald and Young present "Mr. Cinders."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—Alfredo and his Band, Blake and Maddox, Beulah Burson, Max and Harry Nesbitt, Ken Douglas, Taranaki, Tui and Pietro.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—"Follow a Star." Cast includes Sophie Tucker, A. W. Baskcomb, Alfred Drayton, Jack Hulbert.
BLACKPOOL OPERA HOUSE (reh. 11).—"The Scorpion." Cast includes Percy Marmont.
BLACKPOOL GRAND THEATRE (reh. 11).—"The Middle Watch."
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—"Rio Rita." Cast includes Howett Worster, Freddie Forbes and Daisy Elliston.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Schubert's "Lilac Time." Cast includes Frederick Blamey and Kathlyn Hilliard.
EDINBURGH EMPIRE (reh. 12) (Low Pitch).—"The Co-optimists."
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "Alive and Kicking," including Jack Edge.
GATESHEAD EMPIRE (reh. 1).—"Eliza Comes to Stay."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Alfred Butt in conjunction with Lee Ephraim present "The Desert Song." (Second week).
GLASGOW EMPIRE.—Theatre closed for rebuilding.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—"Tout Paris." Cast includes Frank O'Brian and Angele Guilberte.
HULL PALACE (reh. 1) (Low Pitch).—"The Blue Bloods of Variety." Cast includes Nervo and Knox, Ada and Eddie Daros, Tom Fagan, Dorothy Arnold, The Bells, Andy and Irving, the Four Brownie Boys.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman.
LEEDS EMPIRE (reh. 1) (Low Pitch).—George Robey, The Hearnes, Edward Victor, Jones and Thomas, George Betton, Betty and Buddy, Norman Clare, Gerardo and Adair.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—"The Folies Bergere" Revue, De Le Folie Pure." Cast includes Shaun Glenville and Marika Rokk.
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale, and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—"Private Lives." Cast includes Gertrude Lawrence and Noel Coward.
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young present "The Maid of the Mountains." Cast includes Annie Croft.
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Jack Hylton and his Band and Company as booked.
NEWPORT EMPIRE (reh. 12 noon) (Low Pitch).—Albert Sandler and Co., Marie Nyman, George Hurd, Wright and Marion, Cyril Shields, De Haven and Page, Effie and Sylvia, Leslie Strange.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—Julian Wylie presents "Happy People." Cast includes Jenny Howard and Billy Danvers.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—"The Squall." Cast includes Sybil Thorndike.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Players in "Lord Richard in the Pantry."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Carl Brisson and Sister Tilly, Van Dock, Charles Ulrick, Bissi and Remo, Edgar Benyon, Delhi and Black, Harry Herbert.
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—Lionel Powell presents "Pavlova," Pierre Vladimiroff and Corps de Ballet.
SOUTHSEA KING'S THEATRE (reh. 1.30).—Basil Foster and Tom Miller present "Leave It To Psmith."
SOUTH SHIELDS EMPIRE (reh. 1).—"Making Whoopee!"
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—"A Place in the Sun."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—"Journey's End."
SUNDERLAND THEATRE ROYAL (reh. 11).—"The Manxman."
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—Archie Pitt's "Making Good."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—Gertie Gitana, Harry Panta' Midgets, Dean and Ross, Leo Curtis, W. C. Barnes, Eight Dainty Maids, Ken Kerry, Clown Decars Circus.
VICTORIA PALACE (reh. 11.30).—Francis Laidler presents "The Reply to the Talkies."
WEST HARTLEPOOL (reh. 11).—"Irish Smiles."

### R. E. CINEMAS, LTD.

UPTON PARK CARLTON (reh. Mon. 11).—Toscano Brothers, Marks and Luck.

### STOLL TOUR.

(*See page* 13.)

### THEATRE SECURITIES, LTD.

Managing Director: Mr. Harry Goodson.
BRISTOL EMPIRE THEATRE (reh. 1).—"Lads in Khaki."
CAMDEN TOWN BEDFORD (reh. 12).—"That's the Spirit."
DOVER KING'S THEATRE (reh. 12).—"Unemployed."

### MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"Duggie Never Owes."
AYR GAIETY.—Ben Popplewell and Sons present "The Gaiety Show of 1930." Cast includes David H. David and his Music, Alec Kellaway, Kathleen Laffa, Willie Lindsay, Dinkie Denton Trio, Iris Ross and Jimmy Jerome and the Six Rose Girls, Minerva Four, Albert Derry, Pete Davis (Producer).
AYR PAVILION.—Ben Popplewell and Sons' "Ayr Entertainers." Cast includes Pete Martin, Charlie Holbeln, Gladys De Marr, Walker Kinniburgh, Maia Barrie, Ina Harris, Grace Clarke, Colin Murray, Eric Percival.
BARROW-IN-FURNESS TIVOLI (reh. 11).—Variety, with Giovanni, Jean Florian, Sammy Shields, Short and Dalziel, Reverse and Norval, Two Sharpes, and company as booked.
BATH PALACE (reh. 1).—"Speed and Sparkle" Revue.
BLACKPOOL PALACE VARIETY THEATRE.—Lupescu Sisters, De Biere, Four Harmony Kings, Victor Andre, Tiller Girls, Tom E. Hughes, Billy Bennett, Lily Hammersley and Horace Hunter.
BLACKPOOL GRAND THEATRE.—"The Middle Watch."
BLACKPOOL OPERA HOUSE.—"The Scorpion."
BLACKPOOL TOWER CIRCUS.—Season Programme.
COVENTRY HIPPODROME (reh. 12).—Bert Errol and Betty, Miss Physical Culture, and company as booked.

(*Continued on page* 3.)


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# VARIETY IN THE CINEMA.

By VIATOR.

**The Plaza.**

"Jack o' Hearts" was the title of the stage show presented here last week. It was a Francis A. Mangan presentation, and, as usual, a very beautiful one. On the front curtain was a picture representing the various court cards in a pack, and through this we espied a charming young lady singing. I don't know whether it was Mary Lee or Sybil Atholwood—the programme was not clear. When the curtain went up, the Paramount Tiller Girls were discovered in gorgeous raiment parading up and down the stairs forming the picturesque set which met our gaze. The girls danced cleverly, and so did two young men, whose names were not on the programme. Their step-dancing was a sheer joy—one of the most rhythmical efforts of its kind I have seen, and they brought down the house the afternoon I was present. Then the girls danced again, the vocalist sang, and the curtain descended to roars of applause. There is no doubt about the popularity of stage shows at the Plaza, where they are enriched, as is the whole programme, by the excellent work of Mr. David Paget's fine orchestra, and Mr. C. Drewett Smart's good work at the organ.

**The Stoll.**

There was an ingenious musical novelty on the stage here last week, when Mr. George Antoney and his Stoll Symphonic Orchestra presented Mr. Harry Hurdle and his novelty xyleste, Pedal Clockeste and Piccoleste. The first novelty was when I heard Mr. Antoney's voice announcing the turn, which, although the speaker was in a box, seemed to come to one from all parts of this vast theatre. Miss Kathleen Mason told me that this was used by Don Bradman recently when he was at the Stoll. There was a pretty setting for the act, with a big vase at the back that was most artistic, and when the curtain went up to show this and Mr. Antoney and his fourteen clever musicians there was loud applause. Film fans still love real music! In front of the orchestra was Mr. Hurdle with the three instruments I have before described. He sits at them as at a piano, and it is noteworthy that he can play classical numbers on them in any key. Thus I heard, the afternoon I was present, such selections as Pizzicato from Sylvia (Delibes) Bees' Wedding, a Chopin Waltz and a Piccolo Polka. The programme aroused considerable enthusiasm among the audience. The xyleste was broadcast by Mr. Hurdle some two years ago, but last week was the first time the "Pedal Clockeste" and the "Piccoleste" had been heard in this country. George Clarke in that great talkie comedy, "His First Car," and John Barrymore in "General Crack" were the two big films last week.

This week, "Chasing Rainbows" and "The Compulsory Husband" are the film attractions.

**Dominion Theatre.**

Stage shows continue to be a prominent feature here, and following the brilliant dancing production of Mr. Max Rivers, which caused so much comment, a sketch seems to be the policy of the management. Last week, for instance, there was a great little comedy entitled "The Wife and the Woman," which title seems to explain itself. This was excellently acted by Miss Lily Hammersley, Mr. Horace Hunter and Miss Rose Thornbury. This week the sketch, which forms the stage show is that brilliant one-act comedy, "The Substitute," in which the popular Sid Cotterrel and Company appear. Lupe Neley in "The Storm" and "Little Accident," with Anita Page and Douglas Fairbanks, junior, are the films.

**Grixton Astoria.**

Musical acts are always popular here, and when there is a spice of novelty attached, they are increasingly so. I was, therefore, not surprised at the big reception accorded Jerry and her Baby Grands last week. It is a delightful show, and so well put over. The other turn was the rightly described sensational dancing act of Grande and Maxted, a clever pair, whose terpsichorean work was of the best. Beautifully dressed and staged they do some marvellous things with admirable coolness. "General Crack" and "Trigger Tricks" were the films here last week.

This week Harold Lloyd in "Welcome Danger" is the film attraction, whilst on the stage, the Daros appear in comedy singing and juggling, and those two delightful troupes of Mrs. Rodney Hudson, the Astoria and Victoria Girls in a special scena entitled "Happy Holland."

**Old Kent Road Astoria.**

This week, Harold Lloyd in "Welcome Danger" is here, as well as Sessue Hayakawa, the famous Japanese star in "The Man Who Laughed Last." I think the men who will make them laugh most will be the O'Gorman Bros., whose inimitable comedy patter and "stunts" are always so amusing and popular. The Royal Command juggler, George Hurd, is sure of a big reception, too, for one of the best acts of its type I know. Last week those two champions of the art of burlesque comedy, Payne and Hilliard, and that fascinating troupe of youngsters known as the Twenty-four Drury Lane Babes, were the variety attractions, with "The Thirteenth Chair" and "Raise the Roof" as the films.

**New Carlton, Islington.**

The new Clavering and Rose cinema, the Carlton, Essex-road, Islington, was opened formally on Monday by Prince Arthur of Connaught, who was received by Alderman Manchester, Mayor of Islington. A special variety programme for the week includes Gerardo and Adair, the famous adagio dancers, the Three Virginians, harmonising vocalists, Stephanie Anderson's Mid-Air Girls, and George Jackley, the whisperer. The feature film of the week is "Welcame Danger," and the programme also includes news reels. Jean Michaud and his orchestra, with Phil Finch on the organ, are special attractions, and the band of the Grenadier Guards and the pipes and drums of the Scots Guards were in attendance. Mr. Charles H. V. Brown is the Manager. The new cinema contains 2,500 seats.

**Items.**

A strong bill at Streatham Astoria this week includes the talking pictures, "It's a Great Life," with the Duncan Sisters, and "In the Next Room," starring Jack Mulhall and Alice Day. Bransby Williams, in "The Stage Door Keeper," and Parr and Parr, the eccentric and simultaneous dancers, are on the stage.

Frank Varney and Teddie Butt are at the Canterbury and East Ham this week in "Talkie Talks."

## LETTERS TO THE EDITOR.

### "POOR FOOLS."

**(A Reply to Hannen Swaffer).**

Sir,—Hannen Swaffer, in a recent article on the subject of "Worry," gives vent to statements regarding the dramatic profession which, I think, call for some reply.

All actresses, according to H. S., are "poor fools." He employs this term of contemptuous pity because, as he says, "Every actress gets, Oh, so terribly worried whenever a first night draws near." He reminds us that we have "been through it all before, fifty times." He assures us that "the curtain has always gone up and come down safely," and "if we do forget fifty lines, no one will know," and so on.

Those of us who have the pleasure and privilege of knowing Mr. Swaffer personally are not likely to take his remarks very seriously. But there may be many of his readers who believe that he really means what he says. Therefore, as one who pleads guilty to the charge of getting "Oh, so worried," I beg to offer a few lines in extenuation of my offence.

By "worry," I mean that uncontrollable feeling of anxiety which is symptomatic of the "nervous" temperament, as opposed to the "sanguine" or "phlegmatic." This nervous anxiety is, I believe, experienced by all "temperamental" artists. It is apt to make the performer irritable and uncompanionable, and may interfere with eating and sleeping, normally, until the show is over. This preliminary worry is not wholly self-centred. It extends to things which are more or less extraneous, and independent of one's own efforts.

For instance, even the harmless, necessary Curtain—in which H. S. seems to place implicit trust—is, as I think, a legitimate source of worry. If, as often happens, it fails to fall at the exact psychological moment it may—as some pros. euphemistically express it—"spoil the whole bally show!"

The precarious effects of stage-lighting, the behaviour of the scenery, the misplacement of furniture or stage props, the uncertainty of getting the right cues and the fear of being cut out of one's best lines—to say nothing of the dread of not pleasing the audience and the Hannen Swaffers in front—these circumstances combine to create that state of nervous anxiety which Mr. Swaffer deprecates as "foolish worry."

When Swaffer says that "If we forget fifty lines, no one would know," of course he is only joking. If we forget *one* line we regard it as a tragedy; and we are liable to be called over the coals for it.

Extreme nervousness is one of Nature's penalties for artistry. "Sleek-headed men (and women) and such as sleep o' nights" are, as Julius Cæsar rightly remarks, more agreeable companions than those who are "never at heart's ease." But the happy-go-lucky pro., who "breaks not his sleeps" by worrying over his part, and whose slogan is, "I shall be all right on the night," seldom, or never, rises to any great height as an emotional actor. How could any one with the happy disposition of a Mark Tapley, or the nonchalance of a Harold Skimpole, ever get over with a part such as Hamlet or Macbeth?

Nervous anxiety in actors is, really, a blessing in disguise. It acts as a tonic and stimulus. The worry is suffered *before*, rather than *during*, the performance. When we face the audience, our nervousness—like all other aches and pains and domestic or financial troubles, is, usually, forgotten. When I hear an actor say, "I never feel anxious about my part," I feel sorry for him.

There is, however, no need to inflict one's worries upon other people, and there is a vital distinction to be drawn between *preliminary* worry, which I regard as an essential for all artistic efforts, and the pessimistic tendency to keep on crying over any variety of "spilled milk"—such as professional disappointments, declining popularity, fading beauty, or even disastrous failures.

Art is the panacea for troubles past. But we can never rest contented with what we have achieved—even, as Swaffer says, "fifty times."

"We fools of Nature
So horribly do shake our dispositions
With thoughts beyond the reaches of our souls!"

We can't help it. We are never satisfied with what we *have* done. We *must* keep on worrying about "to-morrow—and to-morrow—and to-morrow!"

Yours faithfully,
SIBYL WARD.

4, St. Stephen's-square, W.2.
Aug. 28, 1930.

**The Month at Malvern.**

The September Season at the Malvern Theatre opened on Monday with Mr. Lionel Bute's Company in "By Candle Light." To-morrow (Thursday) Mr. Barry O'Brien's Company opens in "A Cup of Kindness," and continues with "Tons of Money" on Monday next. On the 11th, Mr. Vivian Foster will be seen in "Once in a Blue Moon"; the 15th will bring Barry Jackson and Prince Littler's Company in "Yellow Sands"; on the 18th Mr. Barry O'Brien's Company will be seen in "The First Mrs. Fraser"; Leonard Laurence and Dorothy West-Symes will appear in "The Sacred Flame" on the 22nd; and on the 26th "The Man at Six" will be staged. During the week of the 29th the Malvern Amateur Dramatic Society will present for three nights, Sir J. M. Barrie's "Mary Rose," and for three nights a new play, written by one of their members—Captain L. M. R. Gordon—and entitled "The Tame Cat."

**Swanage Repertory Company.**

Seventeen productions have been staged by the Swanage Repertory Company at the Grand Theatre, Swanage, during its second season, which finishes on Saturday. The plays include "Precious Bane," from the novel by Mary Webb; "Four People," by Miles Malleson; "At Number Fifteen," by Alma Brosnan; "A Balcony," by Naomi Roy de Smith; and "Distinguished Villa," by Kate O'Brien.

The Swanage Repertory Company will run a short season at the Players' Theatre in November.

## MALVERN FESTIVAL.

**CLOSING SCENES AND MR. SHAW'S SPEECH.**

The Malvern Festival finished on Saturday evening with a performance of "Getting Married." The theatre was crowded and, at the end, Sir Barry Jackson announced that the author was not in the house. Earlier in the evening Mr. Shaw told me that he considered that he had had enough of the limelight and did not intend to get between the audience and the actors and make a speech from the stage. Sir Barry said that the audiences this year were quite as big as last, although there had been no play by Mr. Shaw. The future of the festival was now assured, and he thanked Captain Limbert, the lessee of the Malvern Theatre, for his co-operation and help.

After the performance of "The Apple Cart" on Friday evening, the Malvern Town Council gave a supper party to the members of the cast and a few friends. Mr. Shaw, in an amusing little speech, said:—"You have already had a good deal of me during this fortnight, and now I am going to pursue you into the picture theatre. There is one pleasing thing about this year's festival. Although there has been no new play by me the festival has been a bigger success than ever. I am glad to think that I am not absolutely indispensable and that there are other good playwrights. Last year it was entirely a one-man show, and it is a good thing it has not remained a one-man Shaw. There has been a first-rate new play that was not written by me!

"When I returned to Malvern this year I was delighted to find that some of the hills were still left. I was rather anxious about them when I left last year. It has been suggested that the remedy is another Act of Parliament. You do not want any more Acts, for every new one only adds to the complications. If it was not for the Acts of Parliament already existing you could sue the people who are cutting away the hills and not only claim damages but make them fill up the holes again.

"It has been delightful to come to Malvern again," Shaw said in closing. "What is so charming is that our theatre activities have been set in the framework of municipal hospitality. I ask you, Mr. Chairman, to convey to the Council our gratitude. Your hospitality has lent distinction to our art."

Earlier in the evening the Chairman stated that Mr. Shaw's letter last year had done something to prevent further spoliation of the Malvern Hills and that the defence fund now totalled £4,854.

After the supper the company, including Mr. and Mrs. Shaw, accepted the invitation of Captain Limbert and witnessed the talking-film that Mr. Shaw had made at Malvern, and afterwards saw the new Ufa picture, "The Blue Angel," in which Emil Jannings appears. The general opinion when the party broke up about 2.30 a.m., was that Mr. Shaw was the better actor!

G.W.B.

## "LORD RICHARD" ON THE SCREEN.

**AT THE NEW GALLERY.**

The story of the play, "Lord Richard in the Pantry," taken alone, is really too thin for the purpose of making a solid hour of screen entertainment, and the dialogue lacks that little extra punch and sparkle which in the majority of successful talking films atones, to a certain extent, for the absence of flesh-and-blood acting. Walter Forde, however, has been able to give us many amusing moments, chiefly by his ingenious and often witty use of the camera; and he has been tremendously helped by a clever and talented cast who present several highly diverting little pieces of farcical characterisation. Richard Cooper, who scored a considerable success as the lady-killing sybarite in "At the Villa Rose," is the star of the present film, in which he has a somewhat similar part. He creates much laughter, but strikes one, particularly in the earlier sequences, as being slightly too restrained in his methods. Leo Sheffield is superb as the real butler of the story, Barbara Gott is seen in some very good low-comedy scenes "below stairs," and two of the funniest performances come from Gladys Hamer and Helena Pickard, the first a gauche and sentimental kitchen-maid and the second a distinctly hussey-ish parlour-maid, the bow of whose uniform, jauntily set, seems to supply a complement to her pert speech. Dorothy Seacombe plays thoroughly sympathetically as the heroine-employer of Lord Richard.

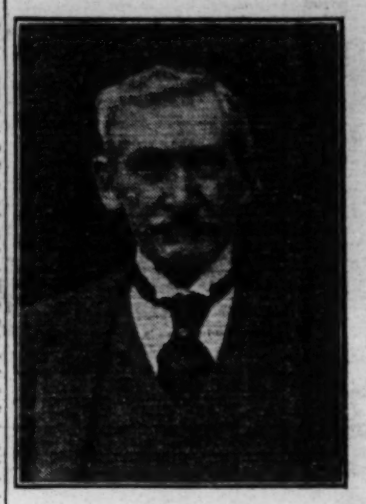
**BRITISH MOVIETONE NEWS.**

**At the Avenue Pavilion.**

No better cure for mental depression could be imagined than a visit to the Avenue Pavilion, where the British Movietone News will take you round the world in the space of fifty minutes, during which time you will gain a fresh and stimulating view of the enormous scope of human activity. Last week, it was possible to see and hear, among other things, the Ulster Grand Prix, water-jousting in the south of France (with its tinkling, fascinating musical accompaniment), the opening of the football season in Swedon, a wedding in Hungary, an Egyptian conjurer, Japanese girls enjoying themselves on a water-picnic, and a quartette of devil-dancers. If all this, with its suggestion of multifarious life and energy, did not put you into a completely happy frame of mind, there was Mr. Bernard Shaw to finish your conversion. Mr. Shaw advanced with springy step, ran lightly down a grassy bank, and prefaced his impromptu address with the remark, which drew a general laugh, "Here am I, enjoying myself down at Malvern; and there are you, enjoying yourselves by allowing a photograph to talk to you." Mr. Shaw faces the camera and microphone with the savoir-faire of Hollywood's oldest inhabitant. Both he and this new venture of British Movietone News are obviously the enormous success they deserve to be.

## AN "ERA" VETERAN.

**Monday next will be a red-letter day for one of the members of the staff of "The Era," for on that occasion Mr. George Bishop Fellows completes his fiftieth year of service for the paper. After many years' association with Mr. Fellows, the writer can say without being accused of a desire to flatter that his tactful and urbane personality has won him the esteem both of his col-**



MR. G. B. FELLOWS.

leagues and of the members of the entertainment profession with whom he has come in contact.

Mr. Fellows joined the staff of "The Era" on Sept. 8, 1880, and was apprenticed to Mr. Edward Ledger, the then proprietor. He became advertisement printer in 1899, and when the mechanical department was transferred in 1911 to Messrs. Love and Malcolmson, of Dane-street, Holborn (now Fleetway Press), he was appointed head printer, a position which he held for fourteen years. Subsequently he was taken on to the editorial staff, of which he is still a valued member, and for a number of years has contributed weekly notices of variety theatres, films, meetings, etc.

Still an active and energetic man, despite his 63 years, he can—and does—walk many miles a day, without undue fatigue. As recently as a few weeks ago he walked from our printing works at St. Albans to his home in Hornsey, and turned up fit and well the next morning.

One of Mr. Fellows' most vivid war recollections is that of the occasion when the last pages of "The Era" and the casting of the plates were completed during one of the worst air-raids experienced in London—and the morale of all engaged on the paper was kept up by a lusty compositor, who bawled at the top of his voice the popular war choruses of the period.

We are indebted for the accompanying picture to Mr. H. B. Carrington, the Editor of the "Herts Advertiser."

## "THE ERA" 90 YEARS AGO

**HAYMARKET.**

Mrs. Fitzwilliam made her reappearance at this theatre, on her return from a very successful tour through the United States, on Tuesday night, and was received with a most hearty welcome. The first piece was "The Country Girl," an old comedy cut down to three acts; and although, to our mind, a dull one, played with sprightly effect by the clever *dramatis personæ* to whom its performance was entrusted. Mrs. Fitzwilliam played the part of *Peggy* capitally, and was encored in the song of "Pit-pat goes my heart." She afterwards appeared as the heroine of "Foreign Airs and Native Graces," and after repeating her *buffo* song at the loud call of the audience was, at the fall of the curtain, summoned to receive their congratulations. The evening terminated with the operatic comedy of "Sweethearts and Wives," in which Mr. David Rees played *Billy Lackaday* with his usual breadth of humour.

**QUEEN'S.**

This theatre was re-opened on Monday evening for the benefit of Mr. Bland. The play selected was "Richard III.," in which Mr. Grafton, who on a former occasion performed *Othello*, appeared in the part of *Glo'ster*. We hear that he has had some country experience in his profession since his first essay in *Othello* and therefore expected to find some improvement in his performance; nor were we disappointed. He went through the character with a degree of correctness and spirit that gave much promise of future excellence when time and deep study have matured his natural gifts. The house was well attended.

**BRIGHTON.**

Mr. Wallack and the manager of this theatre have afforded the play-going public a subject for some speculation during the week. Mr. Wallack was under an engagement to play a few nights there, and forwarded a list of his parts to the stage manager. In answer to his letter, the lessee informed him that Mr. Kean, who was also under an engagement there for a short time, had expressly forbidden the manager to play the tragedies of "Hamlet," "Othello," "Macbeth" and the play of "A New Way to pay Old Debts," for any performer but himself. Mr. Wallack has, in consequence of such arrangement, thrown up his engagement. Mr. Kean is not the only actor who has dared to make such terms to a needy manager; ay, and have them acted upon as well. We shall see if the patrons of the drama are prepared to recognise the right of any fortunate charlatan to enjoy an exclusive monopoly in maltreating Shakespeare.

[Reprinted from "The Era," August 30, 1840.]

## ANSWERS TO CORRESPONDENTS.

H C SAIT.—"*The Maid of the Mountains,*" *the musical play by Frederick Lonsdale, with music by Harold Fraser-Simson and J. W. Tate, was first produced at Daly's on Feb.* 17, 1917, *and revived at the same theatre on Dec.* 26, 1921.

STEWART ASHTON. — "*Sweet and Twenty,*" *comedy by Basil Hood. was first produced at the Vaudeville on April* 24, 1901.

HILDA KING.—*Mr. Julian Wylie is an Englishman, and was born at Southport, Lanes.*

INGA ORNER (Miss).—*We have been unable to trace the lady you mention. A small "Personal" advertisement in this paper enquiring for her might catch her eye. The price for same would be* 3/6.

W. H. COCHRANE.—*Miss Madge Titheradge appeared at the Globe Theatre in April,* 1911, *as Peggy Admaston, in "A Butterfly on the Wheel."*

## "HER PAST" AT RICHMOND.

Mr. Frank Gerald is to be felicitated on his production of "Her Past" at this pretty little theatre last week. The play is capitally mounted. To Mr. Eric Copley falls the rôle of Sir John Chadwick, and throughout he is excellent. A fine breezy soul is the Sir William of Mr. Frank Barclay, who contrives to infuse into the part much subtle humour. The Duchess of Dunborough is extraordinarily well played by Miss Madge Trenchard, who brings to the part the necessary patrician atmosphere. Miss Isa Bowman is sufficiently waspish as Lady Havers and does wonders with a not very interesting part. Miss Adela Ferguson, as the ward, Pamela, makes the most of her slender opportunities. As the irresponsible youth, Eric, Mr. A. Sawford Dye contributes his share of earnest work to the success of the play, and Miss Patricia Dysart makes an irresistible Madame le Bourdot. Mr. Edward Fois doubles the parts of Henri and Grimsby, and is equally successful. It was a bold experiment on the part of Miss Beryl Carnegie to essay the rôle of her brilliant predecessor, Delysia, but she came through the ordeal with flying colours, and as Madam le Sambre gave unmistakable evidence of talent. "Her Past" is at the Theatre Royal, Halifax, this week.

**New East End Theatre.**

At the Grand Palais, Commercial-road, E., which is licensed by the Lord Chamberlain to H. I. Greenberg, the "Cosmopolitan Music Hall" will be opened on October 6th, under the direction of Louis Elyshavitch and Abraham Cohen, with a cabaret show in Yiddish, Russian and English. A line on the bill reads "The Palladium of the East."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THAT'S IF YOU KNOW WHICH WAY HE'S GOIN'

JACK PAYNE

Features

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WEDNESDAY, SEPTEMBER 3, 1930.


# GIVING YOUTH A CHANCE.

GENERAL satisfaction has been given by the recent decision of Sir Alfred Butt to prolong indefinitely the run of the musical spectacle, "The Three Musketeers" at Drury Lane, involving as it does the keeping in employment of a large staff and cast at the theatre, as well as giving their first big opportunity to four young and, up till now, little-known performers.

**Drury Lane's Experiment.**

In spite of the fact that the piece was still drawing highly satisfactory audiences, it had been decided that the departure for America to fulfil important contracts of Mr. Dennis King, the star attraction of the show, would necessitate closing down. At the last moment, however, Sir Alfred Butt, with Mr. Felix Edwardes, the producer, decided to give "The Three Musketeers" a further lease of life by certain rearrangement of the company and the introduction of some fresh blood into it. On Monday night, accordingly, Mr. Jack Livesey took over Mr. King's rôle of the fiery, romantic, and stirringly vocal D'Artagnan, and Miss Marie Ney, Miss Lilian Davies, and Mr. Jerry Verno, all of whom, believing that "The Musketeers" was about to finish, had accepted other engagements, were succeeded by Miss Constance Edwards as the unscrupulous Miladi, Miss Glae Carrodus as the Queen, and Mr. Percy Le Fre as the laughter-provoking Plonchet.

Sir Alfred Butt says he is confident that there is still a long run for the piece yet, and remarks of his newly-made "stars" that "it is up to them." We hope that his expectations will be realised, and that the young people who suddenly find themselves in the dazzling position of "stars" at one of London's largest and most important theatres, will make the most of their extraordinary chances.

**The Making of "Stars."**

WHILE we realise to the full the importance of established "stars" in the theatrical firmament, and acknowledge all the fine work done, publicly and privately, by the possessors of big names, we believe that the star system, if too strictly adhered to, may result in a certain stultification. Recently managers have come to rely a little too much on popular favourites, and have not displayed the same eagerness for making discoveries which was shown in the past by such managers as Mr. George Edwardes. This is particularly true of the field of musical comedy. In the old days the cast of a show at the Gaiety or Daly's was a string of dazzling personalities; now, however, the chief work of entertaining in the modern type of musical play is too frequently laid on one pair of shoulders or—since these are dancing days—on one pair of feet. It is not, we suggest, that the stars are lacking; rather is it that managers are content to allow one "star"—at, of course, a salary which was quite unheard of formerly—to do the work which once was done by many.

That there are numbers of clever young people waiting to be allowed to show that they are capable of stepping into the shoes of the Gracie Leighs, Isabel Jays, G. P. Huntleys, Evie Greenes and Edmund Paynes of Edwardian days, we have not the slightest doubt. But they must be discovered and given a chance in the way that the older "stars" were. For this reason we welcome the steps which have been taken at the "Lane," and feel it is strangely significant in this connection that Mr. Dennis King, the high-salaried artist whose departure for America almost caused a Drury Lane play to come to an end, is a young Englishman who remained quite unrecognised until he went abroad to seek his fortune. It is rather a humiliating position to find America making and exporting back to us our own young "stars."

Another venture worthy of commendation is the new Repertory season at the Embassy Theatre, Swiss Cottage, the principal object of which, we understand, is to be the discovery of new actors and playwrights of promise. Huge Drury Lane and the smaller Embassy are showing the right way to build the theatre of the future on firm foundations. We trust that many others will follow their example.

*INTERVIEW.*

# THE MAKING OF AN ACTOR.

## A TALK WITH SIR JOHN MARTIN HARVEY.

I had gone down to Sir John Martin-Harvey's home at Richmond intending to discuss with him the more material aspects of acting and the theatre. But somehow, as we sat quietly talking that evening in a peaceful room of his beautiful house, the windows of which looked on to a smooth lawn bordered by flower-beds and by tall trees whose tops just caught the last rays of the setting sun, it seemed impossible to confine the conversation to small everyday matters. Sir John appeared to be in a reflective mood, and my brisk opening question, suggested by his revival this week at the Savoy Theatre of "The Devil's Disciple," as to whether he had always been an admirer of Mr. Shaw's work, or had, like many other people, come recently to appreciate the qualities of the master-dramatist, drew from him a reply which began simply enough, but ended by involving us both in a decidedly complicated trend of argument.

[*Photo: Capstack, Blackpool.*
SIR JOHN MARTIN HARVEY.

"I have always admired Mr. Shaw intensely," he said, "and I consider 'The Devil's Disciple' one of his finest plays, although it is an early one. It is perfectly straightforward, but as one works at it, one is continually finding depths below depths. It is really wonderful how rather hidden meanings, unexpected significances, come out in it. This is the distinguishing mark of the truly great writer. Great work is never discovered in its completeness all at once, but as you linger over it and examine it, you find how much more there is than was at first apparent."

**Authors' Intuition.**

"Do you think that in the first place, great writers consciously put in all the little submerged truths which later come to be discovered in their works?" I asked.

"No, for they move by intuition. Shaw himself has said that he takes his pen in his hand and it does the thing for him. He never knows exactly what he is going to do. The same must be true of Maeterlinck, whose work is a collection of inspirational flashes which can never have been thought out separately; and, of course, it was true of Shakespeare. That is why the people who waste their time over the Baconian controversy seem to me to be so stupid. Shakespeare, they argue, could not have written in the way he is supposed to have done about the Court, foreign countries, the Law and Nature; he couldn't have been closely enough in touch with all these things. What they forget is that the creative writer, the man of genius, needs only an infinitesimal amount of actual experience; intuition will fill in the rest. His powers of observation are so keen; he sees instantly more than the average person is able to observe. An anatomist, you know, can, from a single bone, build up an entire skeleton; so the writer who is also a creator only has to glimpse a man, and immediately he knows all about him.

**The Skilled Craftsman and the Genius.**

"It is just this difference which separates the skilled craftsman from the man of genius in every branch of the arts. Anybody can learn to draw, but to be an artist, a creator—that's a very different thing. Similarly, the technique of acting can be acquired by all who possess the necessary perseverance coupled with intelligence. But the capacity to get outside yourself, to live and feel as another man, is a gift from the gods. At the same time, mind you, fine work is done by men who are simply masters of technique."

**The Acting Test.**

"Supposing," I said, "I were a young man desirous of going on the stage who had come to you this evening for advice, what would you say to me?"

Sir John gazed at me steadily for a moment, then he said: "First I should say to you, 'Are you deadly in earnest?' Next I should ask you, 'Are you strong?' You know that poem of Kipling's, 'If,' don't you? Well, if you can pass the many tests mentioned in that poem, not only will you be a Man, but you may be an Actor—even a successful one. An actor should have health, extraordinary powers of endurance, a thick skin, and, above all, patience. He must always keep a high ideal in front of him; always go one better, or at any rate, try to. Every night he goes on the stage, he must make up his mind he is going to give the best performance of his life. He won't do it, of course, but he must summon up the effort. If it is an old part, which he has played thousands of times before, he should attempt to make each performance different from the preceding one by some little improvement. The great French actor Le Kain once said that it took twenty years to make an actor, and, in spite of what people say, I think that still holds good."

**Art and Everyday Life.**

"How closely are the actor's everyday life and his art related?"

"I believe that the same elements which make a man tolerable in everyday life play a useful part in winning him success on the stage. This must be remembered though: all artists live in the realm of their own imaginations, which perhaps may sometimes make it difficult for them to grapple with real problems. But this rule does not invariably hold good. Both Shakespeare and Titian were, you know, excellent men of business."

**Blazing the Trail in Canada.**

I discovered, before I left him, that one of Sir John's special enthusiasms is for Canada, which he has frequently visited with his company.

"My company," he told me, "was the first one to make a tour entirely on Canadian territory. Before we went there, in 1914, companies touring the States would sometimes make detours into Canada. We, however, blazed the trail where Canadian tours, pure and simple, are concerned. Canadians are very critical; the wealthy ones travel a great deal to New York, London and Paris, and they expect the productions which are taken out to them to be as good as the things they are accustomed to seeing in the world capitals. Everything we do there is invariably done on the same scale as in London, and I think our success has no doubt been due to that. We have set ourselves and others, in fact, a somewhat difficult standard to live up to. We have taken great, heavy, complete productions of such plays as 'Œdipus,' 'Hamlet,' 'Everyman' (an exceptionally ambitious affair) and 'The Taming of the Shrew.'

"Canadians are enthusiastic patrons of the play. Many of them have come hundreds of miles to a town where we were performing, have put up at one of the hotels and indulged in a solid week's theatre going. Their loyalty to the Crown and the Old Country is amazing; I think they look on visiting actors from here as a touch of home.

**Cementing the Bonds of Empire.**

"The stage can help powerfully in cementing the bonds of Empire. I have heard Mr. MacKenzie King, the former Canadian Prime Minister, express himself, both privately and in public, as a firm believer in this function of the theatre. This puts us all in a position of some responsibility. We must be careful not to take out those plays which represent the lives of a noisy but silly fraction of our population; they might give a false impression. I have only taken plays which deal with the big, universal truths. 'The Burgomaster of Stilemonde' has been our one modern play.

"And here is one final point to remember with Canadians. Treat them tactfully, they like a good 'mixer' and are liable to misunderstand our English reserve. Personally, I've precious little use for it myself. Stand-offishness and clannishness are no use today, particularly on the stage. An actor may find himself first in a legitimate play, then working for the pictures, and perhaps later on in a musical comedy. Cliques and snobbery are being destroyed everywhere. And a good thing too!"

R. C.

## BIRTHDAYS OF THE WEEK.

**Many Happy Returns to**

Vernon Bland—Sept. 3.
Ellis Carlyle—Sept. 3.
Harry Brayne—Sept. 4.
Walter Maxwell—Sept. 4.
Esme Beringer—Sept. 5.
Ethel Irving—Sept. 5.
Fred Duprez—Sept. 6.
Abel Rubi—Sept. 7.
W. W. Jacobs—Sept. 8.
Dollie (Dollie and Billie).—Sept. 9.

## BY THE EDITOR.

**The Festival Spirit.**

We are a curious nation! The Salzburg and Bayreuth Festivals still figure more prominently in our neswpapers than Stratford-on-Avon and Malvern. This year I have spent nearly ten days at the Malvern Festival, making altogether three journeys to the lovely little town on the Worcester hills. The thing that impresses me very much is that Sir Barry Jackson has succeeded in creating a real spirit of festival in the West country. There has not been a new play by G.B.S. but nevertheless the audiences have been excellent and the town was full of worshippers at the shrine of St. Bernard. There were a good many American visitors and a number from other parts of the world.

* * *

**A Greater Distinction.**

Because of my interest in Scandinavia I was introduced to a charming Danish girl who was at Malvern for a fortnight and saw every performance. In town, I introduced her to G.B.S. and said that she wanted to go back to Denmark with the distinction of having shaken hands with him. He smiled and said: "It would be a greater distinction to return to Copenhagen as the only visitor to Malvern who had not shaken hands with me."

* * *

**On the Terrace.**

The great feature of the social life is the morning on the Terrace in Priory Park (adjoining the theatre) where the town band plays old melodies and occasionally some new tunes. Shaw has been a regular attendant, stalking up and down talking to his friends, giving a word or two of advice to the actors and watching the bathers in the swimming pool. Barry Jackson is anxious to foster this festival spirit and he rarely misses a morning, although he is repeatedly being consulted by Captain Limbert, who runs the Malvern Theatre, or some member of the Company.

* * *

**Reflected Glory.**

All the actors spend their time autographing their photographs in the souvenir programme and as one of the visitors I caught a good deal of reflected glory. I signed scores of autograph books although I carefully explained that I was quite unimportant!

* * *

**Real Enjoyment.**

The enjoyment was complete and it would be difficult to say whether the visitors had a better time than the company. I had several long talks with Phyllis Neilson-Terry whose loveliness attracted a great deal of attention and one of my best memories was of G.B.S. stuffing her dog "Peter," with sponge cakes. I hope "Peter" was not ill after the feast. Shaw cannot resist a dog and spoils every one he sees. Barry Jackson told me a charming story about his Pekinese, Lulu, who died last year. Shaw knew Lulu very well and one day on arriving at the house, he said: "Lulu, you're a nice person, but I am afraid you are not quite a lady." And, as Barry Jackson said, it was quite true.

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**A New Candida.**

Phyllis Neilson-Terry was there to play Candida. Barry Jackson told me some months ago that he would like to get for Malvern one or two star-actors outside his own company. In this case it was a happy choice. It was her first Shaw part and I felt that she was a trifle overawed by it, which is curious for an actress who started by playing in Shakespeare. She had some delightful moments, especially in the last act. It is not beyond the realms of possibility that "Candida" will be staged in the West-end of London with Phyllis Neilson-Terry in the cast. There is to be quite of lot of Shaw in London this autumn, for besides "The Devil's Disciple," J. B. Fagan has arranged with G.B.S. to revive "Captain Brassbound's Conversion" with Mary Grey as Lady Cecily.

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**Phyllis Neilson-Terry's Rush.**

After playing Candida on Monday of last week, Phyllis Neilson-Terry took a car to Cheltenham where she stayed the night and then went up to London to take her father, Fred Terry, to her aunt's funeral at St. Albans.

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**The Admirable Bashville.**

One day G.B.S. assured me that I had acted with W. R. Titterton and some other bright lads in the original performance of "The Admirable Bashville." I told him that he was mistaken, but he persisted that I was in the original cast! As a matter of fact it was Gerald Bishop, a friend and near neighbour of mine. I was very glad to see the play, as it was the only one of his that I had not seen on the stage. H. K. Ayliff's production was very amusing and I liked Paul Shelving's delightful scenery and costumes. Both were thoroughly in the spirit of Shaw's delightful "tomfoolery" which, by the way, would be improved by being ten minutes shorter. Gwen Ffrangcon-Davies gave another proof of her remarkable versatility and I enjoyed every moment of her deliciously effected Lydia. Harry Wilcoxon was excellent as Cashel Byron and I admired Scott Sunderland's handsome Bashville. Possibly the best moment was Margaret Chatwin's speech at the end:

"Thou art the son and heir of
Bingley Bumpkin
FitzAlgernon de Courcy Cashel
Byron,
Sieur of Park-lane and overlord of
Dorset,
Who after three months' wedded
happiness,
Rashly fordid himself with prussic
acid,
Leaving a tearstained note to testify
That having sweetly honeymooned
with me,
He now could say, O Death, where
is thy sting?"

* * *

**Cedric Hardwicke.**

I was sorry to miss Cedric Hardwicke as Lickcheese in "Widowers' Houses" which from all accounts was one of the best productions of the fortnight. There is every chance that his Shotover will be seen in London, for Barry Jackson is planning to put on "Heartbreak House" after the run of "The Barretts of Wimpole Street" at the Queen's. I liked him as the Bishop in "Getting Married." There is no doubt that Barry Jackson is building up one of the best companies with two of the best actors in England in Cedric Hardwicke and Gwen Ffrangcon-Davies.

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**A Visit to Mary Anderson.**

One afternoon a small party, which included G. B. S., Barry Jackson, and Phyllis Neilson-Terry, motored over to Broadway to see Mary Anderson. It was a charming experience. Her house and garden are as lovely as anything in that lovely district, and during tea she showed us J. M. Barrie's little privately printed book about the cricket matches that used to be played in her garden. It is illustrated by a number of well-known artists and I should think it is worth its weight in radium.

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**The Gallery of Friends.**

I went into the famous actress's "gallery of friends," as she calls it, where there are pictures of most of the famous people she had met. Practically every well-known musician was there and a great many actors of twenty and thirty years ago. Another day we went to visit a house where there was a number of letters from Elizabeth Barrett Browning and Robert Browning, including one telling the story of her marriage and elopement. These were of especial interest after seeing "The Barretts of Wimpole Street."

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**Yvette Pienne.**

I had to return to London in the middle of the week, and Cyril Mullings, Barry Jackson's manager, motored me up. He told me that his wife, Yvette Pienne, had sailed for America with the "Marigold" company. She is playing Madame Marley. The part should come easy to her as her father was French.

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**A Chat With Alec Rea.**

The day I arrived I met Alec Rea and we talked for some time about the Embassy venture. He told me that he considers that it is more valuable to help to build up small repertory theatres than to build a National theatre! That was only his provocative method of starting a conversation! It was interesting to hear how he met Arthur R. Whatmore. He and E. P. Clift had bought a play which they wanted to "try-out" before doing it in the West-end. It was sent to Whatmore who agreed to the production at Hull. Rea went down to the Repertory Theatre to see the performance and was so impressed with Whatmore's work that he asked him if he would join him in a repertory scheme in London.

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**Arthur R. Whatmore.**

Whatmore, is a keen, intellectual man, who told me that he started six years ago at Hull with six professional actors. One of them was Colin Clive, who actually spoke his first lines in the theatre. Unlike Alec Rea, he comes from a theatrical family. His grandfather started as an amateur actor and then joined Sanger's Circus as a fiddler. Later on he became well known in the music-hall world, and at one time owned the Theatre Royal, at Derby. Arthur Whatmore's first job as an actor was in "Milestones," at the Royalty. He is now devoting himself to production.

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**Maskelyne's.**

The news that Maskelyne's is to go on tour took me one afternoon last week to the famous "Home of Mysteries," and for an hour or two I sat in Jasper Maskelyne's dressing-room and listened to him talk about the history of the firm. He "made up" with scrupulous care and his dress suit was immaculate. "My grandfather never troubled about his clothes," he said, "but nowadays things are different. The public demands more than magic. A show has to be smartly presented, and what Oswald Williams and I try to do is to present a magical revue."

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**Five Thousand Years of Magic.**

I asked him if magic had changed much since the formation of Maskelyne's fifty-seven years ago. "It has not altered much in 5,000 years," he replied, and he proceeded to tell me that he had studied the subject at the British Museum and found that the decapitation trick was performed by an Egyptian in 3766 B.C., and in 2000 B.C., according to the records, another popular trick was practised. He rattled off a number of other instances.

## FORTHCOMING EVENTS.

TO-DAY.—"Eldorado," Daly's.
SEPT. 4th.—"Charlot's Masquerade," Cambridge.
SEPT. 9th.—"Frederica," Palace, London; "Street Scene," Globe.
SEPT. 11th.—"Her First Affair," Kingsway.
SEPT. 13.—Re-opening of the Old Vic ("Henry IV., Part 1).
SEPT. 14th.—Reopening of Arts Theatre, "L'Ecole des Cocottes."
SEPT. 15th.—"Give a Dog—," Embassy; "Nippy," Edinburgh.
SEPT. 17th.—"Follow a Star," Winter Garden.
SEPT. 18th.—"Sexton Blake," Prince Edward.
SEPT. 23rd.—"The Barretts of Wimpole Street," Queen's.
SEPT. 24th.—"Private Lives," Phoenix.
SEPT. 29th.—"The Code," Strand; "Home and Beauty," Embassy; "Leave It To Psmith," Shaftesbury; Manchester Shakespeare Festival (three weeks' season), Opera House, Manchester.
SEPT. 30th (approx.).—"The Bread Winner," Vaudeville.
OCT. 6th.—Green-Room Rag (first of season).
OCT. 13th.—"Rich Man, Poor Man," Embassy.
OCT. 19th.—Green Room Club's Annual Dinner and Dance.

# ON THE ROAD.

**NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.**

### PLAYS.

ALF'S BUTTON.—Sept. 1, Hippo., Leeds.
ALMOST A HONEYMOON.—Sept. 1, Grand, Luton; 8, County, Bedford.
ALOMA.—Sept. 1, H.M., Aberdeen; 8, Theatre, Perth.
ARDROSSAN PLAYERS.—Sept. 8, Lyceum, Edinburgh.
BETWEEN FIVE AND SEVEN.—Sept. 1, West Pier, Brighton.
BIRD IN HAND (Barry Jackson and Prince Littler).—Sept. 1, Truro (3); Ilfracombe (3); 8, T.R., Margate.
BRANDON THOMAS REP. C.—Sept. 1 and 8, Court, Liverpool.
CALENDAR, THE (North).—Sept. 1, W.G., New Brighton; 8, Buxton (3), Whitby (3).
CALENDAR, THE (South).—Sept. 1, Weston (3), Weymouth (3).
CAPE FORLORN (Barry O'Brien).—Sept. 1, O.H., Harrogate; 8, Llandrindod (3), Llandudno (3).
CHEAT, THE.—Sept. 1, King's, Southsea.
CHINESE BUNGALOW.—Sept. 1, Grand, Douglas; 8, Colwyn (3), Bangor (3).
CO-OPTIMISTS.—Sept. 1, O.H., Blackpool.
CUP OF KINDNESS (South).—Sept. 1, Llandrindod (3), Malvern (3); 8, Isle of Wight.
DEANE, HAMILTON.—Sept. 1, Palace, Watford; 8, P.O.W., Birmingham.
DEAR LOVE (Macdonald & Young).—Sept. 1, Tower, Morecambe; 8, T.R., Hanley.
DESERT SONG (A).—Sept. 1 and 8, Alhambra, Glasgow.
DESERT SONG (B).—Sept. 1, Douglas; 8, Rhyl.
DOBELL, W. L.—Sept. 1, Cinema, Middleton.
DOWN OUR STREET.—Sept. 1, Artillery, Woolwich.
D'OYLY CARTE OPERA.—Sept. 1, Wimbledon; 8, Prince's, Bristol.
ELIZA COMES TO STAY.—Sept. 1, Town Hall, Cromer; 8, Pal., Clacton.
FARMER'S WIFE (Barry Jackson and Prince Littler).—Sept. 1, T.R., Leamington Spa.
FIRST MRS. FRASER (A).—Sept. 1, Grand, Wolverhampton; 8, O.H., Scarborough.
FIRST MRS FRASER, THE (B Co.).—Sept. 1, Weymouth (3), Weston (3); 8, Minehead (3), Bognor (3).
FIVE O'CLOCK GIRL (Macdonald and Young).—Sept. 1, Llandudno (3), Colwyn Bay (3); 8, Gaiety, Douglas.
FOLLOW A STAR.—Sept. 1, Empire, Liverpool.
FREDERICA.—Sept. 1, King's, Glasgow.
FRENCH LEAVE.—Sept. 1, T.R., Newcastle.
GIRL FRIEND (Macdonald & Young).—Sept. 1, Weymouth (3), Taunton (3); 8, Palace Pier, Brighton.
HEAT WAVE.—Sept. 1, Folkestone (3), Tunbridge Wells (3); 8, T.R., Bournemouth.
HERE COMES THE BRIDE (Macdonald and Young).—Sept. 1, T.R., Bournemouth; 8, Folkestone (3), Eastbourne (3).
HOLD EVERYTHING (Macdonald and Young).—Sept. 1, O.H., Scarborough; 8, O.H., Harrogate.
HONOURS EASY.—Sept. 1, T.R., Chatham; 8, Grand, Southampton.
HOUSE THAT JACK BUILT.—Sept. 1, Empire, New Cross.
HUTCHISON, PERCY.—Sept. 1, Huddersfield; 8, Bradford.
JOURNEY'S END.—Sept. 1, Pal., Westcliff.
JOURNEY'S END.—Sept. 1, Hippo., Balham.
JOURNEY'S END.—Sept. 1, Grand, Blackpool.
JOURNEY'S END.—Sept. 1, Rhyl (3), Buxton (3).
KING COAL.—Sept. 1, Grand, Croydon.
LADY WINDERMERE'S FAN.—Sept. 1, T.R., Bath.
LAST HOUR.—Sept. 1, Tenby (3), Llandrindod (3).
LILAC TIME.—Sept. 1, P.O.W., Birmingham.
LILAC TIME.—Sept. 1, T.R., Exeter.
LIMPING MAN.—Sept. 1, Lyceum, Edinburgh.; 8, King's, Glasgow.
LOVE LIES (Macdonald and Young).—Sept. 1 Aquarium, Great Yarmouth; 8, Hastings (3), Tunbridge Wells (3).
MACDONA PLAYERS.—Sept. 1, Lyceum, Sheffield.
MACDONA PLAYERS.—Sept. 1, Perth.
MAID OF THE MOUNTAINS (Macdonald & Young).—Sept. 1, Empire, Edinburgh; 8, Empire, Newcastle.
MAN AT SIX.—Sept. 1, T.R., Blackburn.
MAN IN POSSESSION.—Sept. 8, Prince's, Manchester.
MASQUE THEATRE PLAYERS.—Sept. 1, T.R., Glasgow.
MEDDLER, THE.—Sept. 1, T.R., Leeds.
MICHAEL AND MARY.—Sept. 1, O.H., Cheltenham.
MIDDLE WATCH, THE.—Sept. 1, Grand, Southampton; 8, Grand, Blackpool.
MISS ADVENTURE.—Sept. 1, Hanley; 8, Newcastle.
MR CINDERS (Macdonald & Young).—Sept. 1, Pav., Bridlington; 8, H.M.T., Aberdeen.
MURDER ON THE SECOND FLOOR.—Sept. 1, T.R., York; 8, Weston (3), Weymouth (3).
MURDER IN THE CAR.—Sept. 1, New, Cardiff.
MY WIFE'S FAMILY.—Sept. 1, Hippo., Darlington; 8, Grand, Oldham.
NINE TILL SIX (Barry O'Brien).—Sept. 4, T.R., Bognor (3); 8, Pier, Eastbourne.
NO, NO, NANETTE.—Sept. 1, Empire, Peterborough.
ON THE SPOT (South).—Sept. 1, Pier Pav., Eastbourne; 8, Palace, Westcliff.
OTHER MEN'S WIVES.—Sept. 1, Spa, Whitby.
PASSING OF THE THIRD FLOOR BACK.—Sept. 1, King's, Edinburgh.
PATSY, THE.—Sept. 1, T.R., Morecambe.
PERFECT WIFE, THE OPTIMIST AND A FAMILY MAN.—Sept. 8, Felixstowe.
PRIVATE LIVES.—Sept. 1, Grand, Birmingham.
RAVENSCROFT, STANLEY.—Sept. 1, T.R., Sheffield.
RED DOG.—Sept. 8, King's, Edinburgh.
RIO RITA.—Sept. 1, Empire, Southampton; 8, T.R., Birmingham.
ROBESON, PAUL.—Sept. 1, Pal., Manchester.
ROOKERY NOOK.—Sept. 1, St. Ives (3); Penzance (3); 8, Bideford (3), Minehead (3).
ROSE MARIE (Macdonald & Young).—Sept. 1, Empire, Cardiff; 8, Hippo., Huddersfield.
SACRED FLAME.—Sept. 1, Wells (3).
SACRED FLAME.—Sept. 1, Clacton (3), Hunstanton (3).
SCORPION, THE.—Sept. 8, O.H., Blackpool.
SECOND CHANCE.—Sept. 1, Arcadia, Doncaster; 8, T.R., Rochdale.
SILVER WINGS (Macdonald & Young).—Sept. 1, Buxton (3), Llandudno (3); 8, O.H., Torquay.
SILVER WINGS.—Sept. 1, T.R., Nottingham.
SLINGS AND ARROWS.—Sept. 1, Prince's, Manchester.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Sept. 1, Eastbourne (3), Hastings (3); 8, Pav., Torquay.
SQUALL, THE.—Sept. 1, O.H., Leicester; 8, T.R., Nottingham.
STRATFORD-ON-AVON FESTIVAL CO.—Memorial (Temporary) Theatre, Stratford-on-Avon (season).
STUDENT PRINCE (Macdonald and Young).—Sept. 1, Tunbridge Wells (3), Folkestone (3); 8, Eastbourne (3), Hastings (3).
SYMPHONY IN TWO FLATS.—Sept. 1, West Pier, Brighton.
TOO MUCH MONEY.—Sept. 1, Alex. Hall, Ilfracombe (3).
TERRY, FRED, and JULIA NEILSON.—Sept. 1, Grand, Leeds; 8, Lyceum, Sheffield.
THARK.—Sept. 1, Penzance (3), Newquay (3); 8, South Parade Pier, Southsea.
THIRD TIME LUCKY.—Sept. 1, Pav., Torquay; 8, T.R., Plymouth.
TONS OF MONEY (Barry O'Brien).—Sept. 1, Aberystwyth (3), Bangor (3).
WARM CORNER.—Sept. 1, T.R., Windsor.
WAY OUT (Prince Littler).—Sept. 1, T.R., Margate; 8, T.R., Leamington.
WHEN BLUE HILLS LAUGHED.—Sept. 1, Exmouth (3), Budleigh Salterton (3).
WHITE CARGO.—Sept. 1, T.R., Dewsbury.
WILD-CAT HETTY.—Sept. 1, P.O.W., Grimsby.
YELLOW SANDS (Barry Jackson and Prince Littler).—Sept. 4, Queen's, Nunhead (3); 8, T.R., Bognor.
77, PARK LANE.—Sept. 1, Colwyn Bay (3), Rhyl (3); 8, Ardwick, Manchester.

### RESIDENT COMPANIES

BROOKE REP.—Empire, Scunthorpe.
BUCKLEY, FRANK, REP.—Hippo., Cannock.
CARIELLO, FRANK G.—O.H., Cork.
CONLIN, EVELYN REP.—Hippo., Altrincham.
CORENTEZ LEAH, PLAYERS.—Pal., West Hartlepool.
DENVILLE STOCK.—Devonshire, Manchester; R., Portsmouth; Emp., Gateshead; R., S. Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
DEWSBURY REP. PLAYERS.—R., Dewsbury.
FLORENCE, EMILY, REP.—Empress, Dundee.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Stratford; Hippo., Dover; O.H., Dudley; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
GRAHAM, NEVILLE, REP.—Queen's, Dundee.
HART, ARTHUR, F.—Col., Kettering; Empire, Chester-le-Street.
HINTON, ARTHUR, REP.—Paisley.
HOLMSHAW, PERCY, REP.—New, Crewe.
JULIAN AND WARD PLAYERS.—Victoria, Burnley.
LITTLE LEEDS REP.—Leeds.
LONDON REP.—Ardwick Empire.
MILLANE PLAYERS.—H.M., Carlisle.
NORTHAMPTON REP. PLAYERS.—O.H., Northampton.
1930 PLAYHOUSE PLAYERS.—Playhouse, Cardiff.
REGENT REP.—Regent, London.
SAKER, ANNIE, REP.—T.R., York.
SHEFFIELD REP.—Rep., Sheffield.
SWANAGE REP.—G., Swanage.
VICKERS STOCK.—Burslem.
WALKLEY & HEALEY REP.—Pavilion, Leicester.
WILSON, BERT J. REP.—W.G., Blackpool.
WINSFORD, GRAHAM, REP.—R., Ashton-under-Lyne; R., Stockport.

### REVUES.

ALIVE AND KICKING. (Francis Laidler).—Sept. 1, Empire, Stratford; 8, Empire, Finsbury Park.
ALL RIGHT ON THE WESTERN FRONT.—Sept. 1, Empire, Shepherds Bush.
BEAUTY ON PARADE.—Sept. 1, Empire, Swansea.
BREAKAWAY.—Sept. 1, Hippo., Preston.
CASEY'S COURT.—Sept. 1, Empire, W. Hartlepool; 8, Empire, Middlesbrough.
CASINO DE PARIS.—Sept. 1, Palace, Leicester.
CHEEKY FACE.—Sept. 1, T.R., Grantham.
CLOGS AND TOGS.—Sept. 1, Crown, Eccles.
CRACK-A-JACKS.—Sept. 1, Hull; 8, Middlesbrough.
DE LA FOLIE PURE.—Sept. 1, Alhambra, Bradford.
DUGGIE NEVER OWES.—Sept. 1, Granville, Walham Green; 8, Hippo., Aston.
DUG-OUT MELODY.—Sept. 1, Pavilion, Liverpool.
FAST LIFE.—Sept. 1, Alex., Hull.
FIND THE BABY.—Sept. 1, Pal., Warrington.
FINE FEATHERS.—Sept. 1, Empire, Swindon; 8, Palace, Bradford.
FOLIES BERGERE.—Sept. 1, Alhambra, Bradford.
FUNNY BOY (Francis Laidler).—Sept. 1, Hippo., Derby; 8, Pal., Grimsby.
GOLDEN ARROWS.—Sept. 1, Pal., East Ham.
GOLDEN MELODY.—Sept. 1, Empire, Newport.
GOOD NIGHT.—Sept. 1, Hippo., Aston.
GYPSY VAGABOND.—Sept. 1, Empire, Leeds; 8, Hippo., Sheffield.
HAPPY DAYS.—Sept. 1, King's, Dover.
HAPPY HOURS.—Sept. 8, Alex., Stoke Newington.
HONEYMOON FOLLIES.—Sept. 1, Pal., Walthamstow.
IRISH SMILES.—Sept. 1, Empire, South Shields.
JOIE DE VIVRE.—Sept. 8, Hippo., Aldershot.
LADS IN KHAKI.—Sept. 1, Pal., Camberwell; 8, Empire, Bristol.
LARKS.—Sept. 1, Pal., Blackburn.
LAUGH, HANG IT, LAUGH.—Sept. 1, T.R., Rochdale.
LAUGH PARADE.—Sept. 1, Pal., Plymouth; 8, Granville, Walham Green.
LOVE LIARS.—Sept. 1, Queen's, Castleford.
MAKING GOOD.—Sept. 1, Empire, York.
MERRY SIDE OF LIFE.—Sept. 1, Empire, Bristol.
MIRTH PARADE.—Sept. 1, Empire, Brixton.
MOONBEAMS OF 1930.—Sept. 1, T.R., Leicester.
NEW BIRD'S NEST.—Sept. 1, Pal., Burnley; 8, H.M., Walsall.
NORTHERN LIGHTS.—Sept. 1, Grand, Chapel End, Nuneaton.
ONE DAM THING AFTER ANOTHER.—Sept. 1, T.R., Torquay.
ONE OF THE BEST.—Sept. 1, Pal., Newcastle; 8, Pal., Halifax.
PAINTED DOLLS.—Sept. 1, Empire, Islington.
PARIS AND PICCADILLY.—Sept. 1, Empire, Sheffield.
PLAYTHINGS.—Sept. 1, Palace, Southampton.
POLICE FORCE.—Sept. 1, Hippo., Wigan.
PONTOON.—Sept. 1, Hippo., Ipswich.
REPLY TO THE TALKIES, THE (Francis Laidler).—Sept. 1, Hippo., Portsmouth; 8, Victoria Palace, London.
REVUE SHOP.—Sept. 1, Pal., Halifax; 8, Pal., Reading.
SENSATIONS.—Sept. 1, Hippo., Birmingham.
SHOW A LEG.—Sept. 1, Pal., Huddersfield; 8, Pal., Halifax.
SHOW TIME.—Sept. 1, Tivoli, New Brighton.
SHOW LIFE.—Sept. 1, Hippo., Eastbourne; 8, Hippo., Norwich.
SHOW'S THE THING.—Sept. 1, New, Cambridge.
SINGING CLOWN.—Sept. 1, Palace, Bradford.
SINGING CLOWN.—Sept. 1, Hippo., Salford.
SOMETHING NEW.—Sept. 1, Hippo., Aldershot; 8, Empire, Kingston.
SPARE TIME.—Sept. 1, Palace, Carlisle.
SPEED AND SPARKLE.—Sept. 1, Met., Bootle.
SPLENDOUR.—Sept. 8, Met., Bootle.
SPORTING EVENTS.—Sept. 1, Col., Portsmouth.
STORY BOOK.—Sept. 1, Worcester.
SUNSHINE SALLY.—Sept. 1, Pav., Morley.
THAT'S THE SPIRIT.—Sept. 1, Pal., Bath; 8, Bedford, Camden Town.
THESE BRIGHT YOUNG PEOPLE.—Sept. 1, Tivoli, Aberdeen.
THIS WEEK OF LAUGHTER.—Sept. 1, Pal., Chelsea.
THIS YEAR OF GRACE.—Sept. 1, Hippo., Coventry.
TINY TOWN FOLLIES.—Sept. 1, Osborne, Manchester.
TOPICAL TIMES.—Sept. 1, Grand, Doncaster; 8, Hippo., Keighley.
TOUT PARIS.—Sept. 1, New, Northampton.
TOWN SHOW.—Sept. 1, Hippo., Wolverhampton.
UNEMPLOYED.—Sept. 8, Hippo., Dover.
VALUE FOR MONEY.—Sept. 1, Empire, Ashton-under-Lyne.
VAUDEVILLE VOYAGE.—Sept. 1, Tiv., Barrow.
WHAT PRICE THE NAVY?—Sept. 1, Hippo., Southend.
WHY GO TO PARIS?—Sept. 1, Empire, Penge.

### CONCERT PARTIES.

ANDIE CAINE'S CABARET FOLLIES.—Royal Pav., Piley (season).
ARCADIA FOLLIES.—Skegness (season).
ARCADIAN FOLLIES.—South Pier, Blackpool (season).
ARISTOCRATS.—Sept. 1, Aquarium, Brighton.
AYR ENTERTAINERS.—Pavilion, Ayr (season).
BLUE BIRDS.—Pavilion, Llanfairfechan (season).
BRAN TUB.—Sept. 1, Dundee.
BRID BING BOYS.—Bridlington (season).
CABARET CONCOCTIONS.—Sept. 1, Pav., Burnham.
CABARET KITTENS, THE (Ronald Frankau).—Grove Park Pav., Weston-super-mare (season).
CABARET KITTENS, THE (Bert Brownhill).—Shorefield's Pavilion, Westcliff (season).
CABARET KITTENS, THE (Naunton Wayne).—New Cosy Nook Pav., Newquay (season).
CABARET KITTENS, THE (Harry Brunning).—New Concert Hall, Teignmouth (season).
CABARET CLOWNS OF 1930.—Harrison Drive Pav., Wallasey (season).
CABARET FOLLIES.—Pier Pav., Herne Bay (season).
CATLIN'S ROYAL PIERROTS.—Arcadia, Scarborough (season).
COLOUR BOX, THE.—Worthing (season).
CONCORD FOLLIES.—Sept. 1, Pier, St. Leonards.
DE LUXE.—Sept. 1, Pav., Deal.
ENGLISH ENTERTAINERS.—Sept. 1, Paignton.
EVENING FOLLIES.—Wellington Pier, Gt. Yarmouth (season).
FANFARE.—Pier Hill Pav., Southend (season).
FARCE.—Sept. 1, Jephson Gdns., Leamington.
FELIXSTOWE ENTERTAINERS.—Ranelagh Gdns., Felixstowe (season).
FOL-DE-ROLS.—Floral Hall, Scarborough (season).
FOL-DE-ROLS.—White Rock Pav., Hastings (season).
FOL-DE-ROLS.—Floral Hall, Westcliff (season).
FOLLY FAIR.—Pav., Southwold (season).
FOLLY FAIR.—Sept. 1, Pav., Pwllheli.
FRED WILDON'S ENTERTAINERS.—Margate (season).
FREDDIE FAY'S FROLICS.—Burnham-on-Sea (season).
FRILLS AND FLOUNCES.—Sept. 1, Claremont Pier, Lowestoft; 8, Aquarium, Brighton.
FROLIC AND FUN.—Sept. 1, Pier, Bognor.
FUN O' THE FAYRE.—Sept. 1, Olympian Gdns., Rock Ferry.
GAIETIES.—Pier, Llandudno (season).
GAIETY SHOW.—Gaiety, Ayr (season).
GOLD'S YACHTSMEN.—Ramsgate (season).
GOOD COMPANIONS.—Sept. 1, Bijou, Swanage.
HAMMER AND TONGS.—The Braes, Kinghorn, Fife (season).
HAPPY-GO-LUCKY.—Literary Hall, Worthing (season).
HARRY LEE'S ENTERTAINERS.—Prom. Pal., Portobello (season).
JACKS AND JILLS.—Beach Pav., Great Yarmouth (season).
JACK SHEPPARD'S ENTERTAINERS.—Madeira Lawns, Brighton (season).
JIMMY DOUGLAS'S MASCOTS.—The Tower, Skerries (season).
LAGUNA FOLLIES.—Clacton Pier (season).
MAC'S SUPREMES.—Kingsway Pav., Cleethorpes (season).
MANX MASCOTS, THE.—Sept. 1, Kemble, Hereford.
MARGATE ENTERTAINERS (Gold's).—Sands Pav. Margate (season).
MARSHMALLOW (Gordon Marsh).—Margate (season).
MASQUERADE FOLLIES.—Sept. 1, Pav., Ilfracombe.
MIRTH.—Sept. 1, Pav., Penarth; 8, Bijou, Swanage.
MUSSON'S ENTERTAINERS.—Roundhay Park, Leeds (season).
NOVELTY FOLLIES.—Sept. 1, Pier, Southampton.
NE'ER-DO-WELLS.—Sept. 1, Princess Pier, Torquay; 8, Pier, Bognor.
ON WITH THE SHOW.—North Pier, Blackpool (season).
ONCE IN A BLUE MOON.—Sept. 1, Kemble, Hereford.
PED'LERS, THE.—Clifton Hall, Margate (season).
PEEP SHOW.—Esplanade Pav., Ryde (season).
PIER REVELS.—Pier, Eastbourne (season).
PIERROTS IN PLUS FOURS.—Sept. 8, Olympian Gdns., Rock Ferry.
PLAYMAKERS.—Sept. 1, Leas Pav., Folkestone; 8, Pier, Deal.
PLEASURE.—Sept. 1, Arcadia, Minehead; 8, Esplanade, Burnham.
PLEASURE SHOW.—Pier, Hastings (season).
POPPIES.—Bohemia, Broadstairs (season).
POPPIES.—Central Pav., Hastings (season).
POPPIES.—Pergola, Bexhill (season).
PRO RATAS.—Sept. 1, Parks, Portsmouth.
QUEERIES, THE.—Happy Valley, Llandudno (season).
RAMSGATE ENTERTAINERS.—Granville Pav., Ramsgate (season).
RANDELL JACKSON'S ENTERTAINERS.—Pier Pav., Margate (season).
RIGMAROLES.—Sept. 1, Pier, Colwyn Bay.
SOUTHWOLD PIER FOLLIES.—Pier, Southwold (season).
SPARKLETS.—North Pier, Blackpool (season).
SUMMER REVELLERS, THE.—Alex. Weymouth (season).
SUNSHINE AND LAUGHTER.—Westcliff Gdns., Clacton (season).
SWEET PEPPER.—Sept. 1, Tennis Pav., Piley.
TELEVISION.—Sept. 1, Pavilion on the Green, Littlehampton.
TOPICALS.—Sept. 1, Kursaal, Whitley Bay.
TOWN TOPICS, THE.—Sept. 1, Pav., Sheerness; 8, Adelphi Gdns., Paignton.
VIVANDIERES.—Sept. 1, Floral Hall, Hornsea.
WHITE HEATHER.—Sept. 1, St. Anne's.
XL'S, THE.—Sept. 1, Cardiff.

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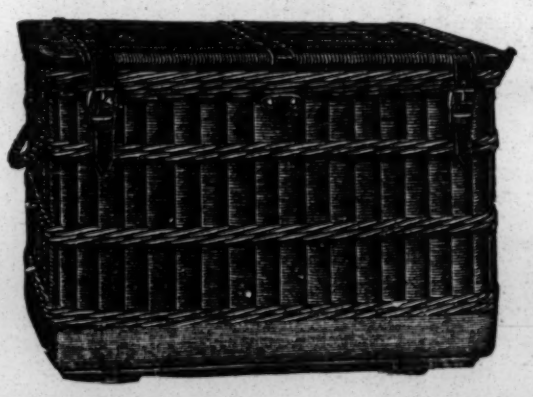

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### Osborne and Perryer.

We had a 'phone message the other day from Margery Vere—the clever daughter of Osborne and Perryer, who has just concluded six months in repertory—to say that her parents would not be home from Africa until Sept. 8th next, as their engagement had been extended for three weeks. Ben and Nellie were paying return visits to Capetown and Johannesburg, and also broadcasting in Capetown before sailing home on the 22nd of this month. By the way, these clever entertainers celebrate their silver wedding the day before they arrive in London—Sept. 7th. They are due to open immediately on arrival at the Palladium.

### Attractive Publicity.

Whilst the cinemas have proved the value of open-air in the lighting and poster display, the Stoll management are to be complimented upon the manner in which the outside publicity is handled at the Shepherd's Bush Empire. There was quite an original idea last week for the variety programme, which ran very smoothly and without any waits. By the introduction of his own ideas, the stage manager has shown how it is possible to present the movietone feature without the usual interval, the apparatus being in position whilst the previous act is taking a call. This time-saver is now being considered by Head Office for their other houses.

# The VARIETY WORLD

**Wylie Tate Bowl.**

The competition for the Wylie Tate Bowl took place at Greystoke, on Wednesday last, on what proved to be the hottest day of a hot week, and all things considered, the scores of Mr. Tommy Bell and Jimmie Russell were very creditable. The competition was played against bogey, and these two returned a card of two under the "Colonel," thus tying for first place in London. Incidentally they were the only competitors who managed to beat Bogey in London. The next nearest score, being one down by Harry Murray. In the country Camille Gillard proved to be the winner with a one up on bogey at Farnham. He will play the winner of the Bell-Russell tie. W. J. Murley was second in the Provinces, and Jack Wynne third.

**Forthcoming Events.**

To-day (Wednesday) the Club are to entertain the Film Golfing Society at South Lodge, and next Wednesday the 10th, is the much-looked-forward-to event, "America Day." We would remind members that this is only open to London players of the V.G.S. and also to members of the N.V.A. of America, who are the very welcome guests of the Society for the day. The competition is in the nature of an 18-hole medal round, the best score in taking the cup for one year, and a replica for keeps. Under the conditions of the donor of the trophy, Mr. C. White, it is always to remain in this country whoever wins it.

**Annual Dinner.**

The annual dinner has been fixed for Sunday, November 31st, and will be held at the Trocadero. Full particulars will be issued to all members in due course.

**New Trophy.**

After the competition last Wednesday, two of the "rabbits," Billy Bennett and Charles Naughton, got talking together about the fact that they had never won a trophy. This led to them offering to put up a challenge cup, open to members whose handicaps ranged from 20 to 24 inclusive. The offer was accepted by the Committee, and it was resolved to name the competition, "The Berks Bowl." The event will take place on Friday, Sept. 19th at Brent Valley Golf Club. It will be an 18-hole medal round, open to London and the Provinces, and the final will be 18 holes match play.

**Finlay Dunn's Priest Son.**

Father Andrew Finlay Dunn, son of the well-known entertainer, carried out his promise to sing Mass for the members of the profession at the Church of Corpus Christi, Maiden Lane, on Friday. The deacon and sub-deacon were Father Robinson and the Rev. Mr. Barry. The kissing-of-hands, customary in the case of a newly-ordained priest, was carried out after the ceremony, and the whole of the large congregation availed themselves of the privilege. Mr. Finlay Dunn was present, and others whom we noticed were Miss Mary O'Farrell, Mr. Robb Wilton and Mr. J. J. Bartlett.

**Fred Duprez.**

Writing from Glasgow a few days ago Fred Duprez tells us that in spite of big opposition, he played to wonderful business with his popular farce, "My Wife's Family," at the King's Theatre. Last week, Fred and his clever associates were at the King's Theatre, Edinburgh, and remain in the provinces until the end of this month, returning to town to open at the Kilburn Empire on Sept. 29th.

**Albert Whelan Goes Talkie.**

Just now at Elstree, Albert Whelan is making his first talkie under the direction of Capt. Somers. Albert is playing the rôlt of an Irish detective in "The Man from Chicago," and the excellent cast includes Bernard Nedell, Morris Harvey, Dennis Hoey, Austin Trevor, Billy Milton, O. B. Clarence, Joyce Kennedy, Ben Weldon and Syd Crossley. Albert says he is enjoying his new work, and we shall look forward to his screen debut with interest.

**The Coon's Holiday.**

We have just had a card from G. H. Elliott, written from St. Malo, where he and Emile are having a very nice holiday basking on the sands and bathing from their hotel all day long. George is back from holidays at the week-end, and is due at the Coliseum on Monday.

**Greene Sisters' New Act.**

The Greene Sisters made their first appearance in town this week at Holborn in their new dancing act with success.

**Gaston Palmer.**

Having concluded two happy and successful weeks at the Palladium and Holborn, Gaston Palmer opened on Monday evening at the Scala, Berlin, and next month is to fulfil a similar engagement at the Kabaret der Komiker, Berlin. Gaston has received a very tempting offer for a return engagement in America, but his Continental contracts keep him occupied until April next.

**Harry Jolson Holidaying.**

Harry Jolson, the black-face vocalist who was so successful in the provinces and especially in Scotland with Mr. Fred Collins, has been offered return dates by Mr. Collins, and expects to be here quite a long time. Next week he and his wife start a holiday tour of the Continent and will be in Brussels, Paris, Berlin and Ostend.

**Gertie Gitana.**

By way of a change from holiday-making by the countryside, Gertie Gitana spent a busy time visiting the various West End shows. Last week, Gertie resumed at the Empire, Newport, with her road show, which will keep her fully occupied up till Christmas.

**Wedding Bells.**

Meeting Marjorie Lotinga on the Tennis Courts at Wimbledon last week we were told by this charming entertainer that she was to be married within the next few days. The lucky "groom" is Dr. Sandford, and the honeymoon is being spent in Belgium. Glad to hear that Marjorie will return to the stage at the end of the year.

**Jack le Dair.**

Seeing Jack le Dair last week at the Hippodrome, Brighton, we were surprised to hear that he was only paying his first visit to this popular resort. When Jack returns to town next week, he will submit quite a new entertainment for his re-engagement at the St. George's Hall.

**English Acts in Germany.**

Norman Thomas and his Sextet continue their victorious career on the Continent, and are making a hit at the Scala, Berlin. They return to town at the end of the month. Others at the scala are Balliol and Merton, Franco Piper, Frichie, Pierroyts, and the Jovers, not to mention the Jackson Girls.

**Jimmie Ferguson, Single.**

Jimmie Ferguson, the coloured comedian, who was successful again on the ether last night with Eddie Whaley, is resuming his single act and is playing from September 15th with a few vacancies.

**Lucille Benstead's American Triumph.**

Press reports from New York inform us that Lucille Benstead, the phenomenal soprano who has been away from England for the past six years, is now featured at the head of her own company, a large combination of dancers. She was a great success at Proctor's Fifty-Eighth Street Theatre, where, in addition to her powers as a singer, she showed ability as an actress. In her clever study of a native of South Africa and in her rendering of "Chloe" she made a decided hit. It is quite on the cards that Lucille may return to London at the end of the year for a short holiday.

**Wiser and Ward.**

At the Wintergarten, Berlin, on Saturday, Wiser and Ward concluded a successful season of four weeks. This week they proceeded by air to Copenhagen to appear at the Circus Schumann for a similar period.

**For New York.**

Madame Slobodskya, the Russian prima donna, sailed for New York in the Cunard liner, "Aquitania" which left Southampton last Saturday, August 30.

**Miller and Wilson.**

After spending two weeks in town at the Holborn Empire and the Palladium with most successful results, Miller and Wilson—the boys with a new angle of comedy—were last week at the Pavilion, Glasgow. After visiting Liverpool, Birmingham and Brighton, they are due to return to the Palladium at the end of this month.

**Locarno Midget Golf Course.**

Mr. G. S. Melvin and Miss Rita Page opened the first midget golf course in London, at Locarno, Streatham Hill, on Wednesday. So the suburbs led! Miss Rita Page was presented by the management with a beautiful bouquet after the ceremony. There is to be an opportunity of winning £150 for the player returning the best score from September 1st to 12th. Mr. Melvin and Miss Page were appearing last week, of course, at the adjacent Streatham Hill Theatre.

**Our Imperial Visitor.**

We received a very pleasant communication from Grimsby last week. We knew it was from Grimsby by the label. Our Imperial Visitor will be more than welcome when he arrives again.

**Billy Fry in Filmland.**

That clever young comic, Billy Fry, has just made his film début, and his first venture is in "Big Business" for the Fox Film Co. We hear that Billy has a fine part and shows to excellent advantage, and we shall look forward to seeing the film when it is released.

# LONDON VARIETY THEATRES.

**Reviewed by M. WILLSON DISHER.**

## THE COLISEUM.

What I miss in all atlases is a map of the world so coloured as to show which lands export the greatest amount of humour. As far as the British Isles are concerned, both Erin and Cockaigne would be deserts compared with their fruitful state fifty years ago. The fertile belt shifts ever northward, and Lancashire now takes the place of London, and Scotland that of Ireland.

The brightest turn in the Coliseum's bill this week are those of Scots. Jean Kennedy is one. Her's is the pawkiness that is native to her country. No comedian born elsewhere has the hang of it. She could tell a story characteristic of any other race, and yet in the telling, it would become part of herself, with that slow, deliberate kind of wit which dictionaries strive in vain to define. That is why she can hold our attention merely by standing at the footlights and telling the tale. But she is right in giving us the contrast of some rough and tumble fun immediately afterwards. In Wild West-costume (which may be Saskatchewanian or Coolgardiean for all I know) she is wooed by a desperado whose number is definitely up. It is a unique courtship. Nobody on the boards has ever made love like this before. Consequently, when his body is flung at her, we cannot decide whether Jean Kennedy is delighted, bored or annoyed. That is the joke, and it continues to amuse us long after the performance is over.

The humour of the Houstons is unlike any other Scottish humour because it is so modern. They represent the youth of Caledonia who have barely a tolerant regard for the reel and the bagpipes, and a subtle understanding of jazz. Yet they have skilfully avoided Americanisation. There is a strong flavour of human nature about their squabbles over the difference between a party and a house-party. That brings them into line with the tradition of Lauder.

Jerry and her Baby Grands are now, on their return, an even more welcome act than on their first visit. It is not they, however, who have altered, but our appreciation which has increased. Similarly the dancing of Ivan Bankoff and Beth Cannon, with its striking contrasts of grace and nonsense, appeals even more strongly to us than before. George Gee, after displaying tireless energy as compere, tells the life story of the golf ball, from trembling chastity to haggard old age, in a sensitive, imaginative spirit which proves entrancing.

Fields and Rossini, a young and talented partnership, mix melody and tomfoolery in the way we all like. A. C. Astor reveals a little of the inside history of prize-fighting in his clever ventriloquial sketch. Jeanne de Casalis exhibits a masterly power of holding the stage alone in a monologue called "She Thinks Aloud," and Olive Gilbert sings in a dramatic style which rivets our attention. Alas, I have no space left to do justice to Nina Tarasova. I enjoyed her simple way of singing Russian, German, French and English folk-songs as little masterpieces of charm.

## THE PALLADIUM.

"First time here" has been printed so often on the Palladium bills that the public wonders whether the world's stock of variety acts will not soon be exhausted. Yet this week the notice occurs four times. Jesse Block and Eve Sully are the most "brand new" of these novelties. In "A Talkie Without a Film," they utter the wisecracks of a modern wooing; the swain says he likes taking experienced girls home, the nymph replies "But I am not experienced," and he rejoins, "You're not home yet." They are as vigorous with their feet, as with their wits, and, incidentally, they introduce to our halls a new kind of red nose. The paint starts on the girl's lips, adheres to his and is then returned to the wrong features.

Though "new here," Medley and Duprey are old friends. However long the lapse of time between their visits to London, we shall always remember their keen sense of fun. You will be glad to learn that they have brought back with them the remarkable gramophone which comes to pieces and litters the stage with its antiquated machinery. The third pair of fresh arrivals are Christy and Nelson, whose "The Rehearsal" is a deftly arranged series of burlesque tumbling, and the fourth Bentell and Gould, who excel as dancing xylophonists.

The Italian and American songs which Jean Granese sings with Brother Charles and Tito de Fiore, arouse the keenest enthusiasm, following the roar of laughter which her partners excite when they first interrupt her from the stalls. Admiration of another kind is aroused by the subtle contortions of Le Grohs, whose humour is as effective as their skill.

Jock McKay jests in his own mellow style of mirth, Layton and Johnstone sing with all their power to soothe savage beats, and Clay Keyes juggles urbanely.

## HOLBORN EMPIRE.

The overwhelming ambitions of childhood never really vanish from our breasts, however thoroughly we forget them. You may have no memory whatever of your infantile efforts to whistle. Nevertheless, something, known or unknown, stirs within you when you hear an expert at it. The performance of Murray and Irwin moves us, for this reason, to exceptionally intense enthusiasm. I must first give them credit for a way of singing which is their own—and it certainly proves very suitable to "She's So Unusual." Also I must record that their japes never failed in their effect. All the same, I am sure that it is as siffleurs that they win the audiences' fervent approval.

Stetson, a mad-hatter who has a great deal of method in his madness, almost persuades us that hats are alive. The Palm Beach Girls play trumpets, trombone, sousaphone, saxophones and all the other instruments of jazz with immense zest. Ruth Singer conducts them with spirit, and Madeline Green clashes the cymbals in a way which would have entitled her to the post of high priestess had she lived in Ancient Nineveh or Tyre.

De Groot exercises all the witchery of the violin over a hushed and respectful house. Leon Kimberley and Helen Page teach the young idea (a term which includes myself) what life is, and sets old heads wagging mirthfully at the thought of how much less scientific love-making was in their young days.

"The New Car" is a classic. George Clarke's acting, with its suppressed passion, is a jest of which we shall not easily tire. Frederic Culpitt is a magician at whom we all marvel, the Greene Sisters are an attractive pair of dancers, and Will Somers juggles skilfully.

**Billy Percy Tanned Again.**

Very proud of the "tanning" he got from the Jersey sunshine this summer, Billy Percy was rather concerned because it was wearing off somewhat, so on Sunday he took a trip to Eastbourne, where the bathing enabled him to preserve that sunburnt appearance. With "Wide Awake," Billy Percy is playing a season in London, this week at the Palace, Hammersmith, and next week at Islington.

**New Single Act.**

Bobbie Dean, with his banjo, opens at the Holborn Empire, on Sept. 22nd, in a new single act.

**Howard Rogers.**

At the Holborn Empire last week, Howard Rogers proved a strong favourite, and judging by his well-earned reception, Howard should be a more frequent visitor to town than he has been in the past year or two. Next week Howard returns to the Metropolitan.

**Pickard's Syncopators.**

Writing from Detroit, Mich., a few days ago, Jimmy Pickard told us that his new act has resulted in bookings for a long season on the other side. This means that we are not likely to see him back here until the New Year.

**One Johnny Woolf.**

Johnny Woolf, of the "Prince Albert," Upper St. Martin's-lane, reports that his new house is rapidly becoming a professional rendezvous. Many of his Archer-street friends have come round, and there is a pleasant Bohemian atmosphere in which Johnny Woolf hands out a big welcome to all artists.

**Janice Hart in Production.**

Janice Hart is at the South London this week in her new act, which is an eye-opener. Janice goes into production in October after fulfilling her variety dates.


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'Phone: Walthamstow 272. Agents: Reeves & Lamport.

# SANDY POWELL
"HOLD EVERYTHING."
Sept. 1, SCARBOROUGH. Sept. 8, HARROGATE.

# VERNON DRAKE
"LE REVE PARISIAN."
ON TOUR.

# BILLY PERCY
PRINCIPAL COMEDIAN, "WIDE-A-WAKE.
Sept. 1, PALACE, HAMMERSMITH. Sept. 8, ISLINGTON.

# JACK LEWIS
"HOT FEET AND HOW."
Tap and Eccentric Dancer of the 4 Brownie Boys.
Sept. 8, PALACE, HULL.

# VICTOR MORETON
MAURICE COWAN'S PRODUCTION. "THE SURPASSING SHOW OF 1930."
OCEAN THEATRE, CLACTON (SEASON).

THE RADIO FAVOURITE.
# TOMMY HANDLEY
Direction: JULIUS DAREWSKI.

# HARRY GORDON
OF INVERSNECKY.
PAVILION, ABERDEEN.
Direction: ERNEST EDELSTEN.

# HARRY SCOTT
THE FAMOUS BLACK-FACE COMEDIAN.
Starring in Wiltshire Productions' "Happy Express."

FRED ROPER AND HIS
# 20 WONDER MIDGETS
Sept. 1, OSBORNE, MANCHESTER. Sept. 8, HIPPO., HULME.

# FRANK E. FRANKS'
PRODUCTIONS. Sole Proprietor: Frank E. Franks.
LATEST PUNCHES.
"THE GYPSY VAGABOND." "THE PETTY OFFICERS."
"TYNESIDE FOLLIES." "DICK WHITTINGTON."

# G. S. MELVIN
NEW PRODUCTION, "THE RED DOG."
Sept. 1, GOLDERS GREEN HIPPODROME.
'Phone: Willesden 4076. Agent—E. EDELSTEN.

AND HIS ORCHESTRA. "THE MERRY WHIRL."
Agent—B. MONTAGUE.

# SAMMY SHIELDS
THE MERRY SCOT.
Sept. 8, TIVOLI TH., BARROW.
Agent—GEORGE BARCLAY.

# MONA GREY
THE VARI-VOICED ENTERTAINER.
Sept. 1, SUMMER THEATRE, NEWQUAY, CORNWALL.
Sept. 8, SUPER, NEW CROSS.
Representatives: Reeves and Lamport and Nat Day.

# DICK HENDERSON
THE YORKSHIRE COMEDIAN WHO SINGS.
AMERICAN SEASON.
Direction—REEVES & LAMPORT.

# G. H. ELLIOTT
THE WORLD-FAMOUS AND ORIGINAL CHOCOLATE-COLOURED COON.
HOLIDAYS. Sept. 8, LONDON COLISEUM.
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone: Wembley 67.

# WILL HAY
"THE INTERNATIJNAL SCHOOLMASTER."
Sept. 1, BRISTOL. Sept. 8, HOLBORN EMPIRE.
Agent: JULIUS DAREWSKI.

# LILY MORRIS
Sept. 1, VICTORIA PALACE.
NO VACANCIES. Agents: Reeves & Lamport.

# FAYRE FOUR SISTERS
IN TOWN.
House add.: 31, Upper Baker Street, London, N.W.1. 'Phone: Welbeck 6835.

# CHARLES HAYES
"QUITE A NICE LAD."
SUMMER SEASON, CENTRAL PIER, BLACKPOOL.
Representative: Julius Darewski.

# MAISIE WELDON
TITLE ROLE MACDONALD & YOUNG'S "GIRL FRIEND" CO.
Sept. 1, WEYMOUTH.
All arrangements complete till April, 1931.

# NAT MILLS & BOBBIE
THE RARE PAIR.
AMERICAN SEASON. Direction: Henry Sherek.

# FRANK VINEY
LIGHT COMEDIAN AND DANCER.
Feeding in "ONE OF THE BEST" Revue.
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ETHEL GRACIE
# REVNELL AND WEST
"THE TWO ODDMENTS."
With TOM ARNOLD'S "HOUSE THAT JACK BUILT."
Sept. 1, EMPIRE, NEW CROSS. Sept. 8, HIPPO., SOUTHEND.
Coms.: NAT DAY.

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AMERICA'S DESTROYERS OF GLOOM.
Sept. 1, GRAND, HANLEY.
VACANT Sept. 29 and Oct. 6.
GEORGE BARCLAY, or direct, 16, Chepstow Crescent, London, W.11. Park 5867.

# RUPERT HAZELL and ELSIE DAY
Sept. 1, THE METROPOLITAN.
Direction: Julius Darewski.

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BIG SUCCESS EVERYWHERE.
Direction: B. MONTAGUE, LTD.

# NEIL NEILSON
Just Concluded Tour,
"LET'S LAUGH."

# MAX MILLER
ARE YOU WORKING? YES, THANKS.
Aug. 25, HIPPO, BRIGHTON, Sept. 1, VICTORIA PALACE.
P.A.: 3, Rosehill-terrace, Brighton.

FRED and MIRRIE
# HURDLE
ECCENTRICS.
Sept. 1, TIVOLI, HULL. Sept. 8, KING'S, LONGSIGHT.

# TALBOT O'FARRELL
Agents: REEVES & LAMPORT.

# ROBB WILTON
Sept. 1, HIPPO., SHEFFIELD. Sept. 8, ARGYLE, BIRKENHEAD.
P.A.: 8, RANDOLPH ROAD, MAIDA VALE, W.9.
'PHONE: ABERCORN 4238.

# BEN OSBORNE & NELLIE PERRYER
Sept. 8, THE PALLADIUM.
'PHONE: RODNEY 2785.
Perm.: Cornwall House, 10, Love Walk, S.E.5.

# FRED KITCHEN
"MAKING WHOOPEE."
Sept. 8, EMPIRE, SOUTH SHIELDS.
Sole Agent: Edward Cranston.

# TOMMY LORNE
"LAUGHS."
Sept. 1, MOTHERWELL. Sept. 8, HIPPO., LIVERPOOL.
Business Manager: Elkan Simons.

# MISS ELLA SHIELDS
Sept. 1, NEW TH., OXFORD.
Representatives: Messrs. REEVES & LAMPORT.

# ARCHIE GLEN
SUMMER SEASON, CRESCENT PAVILION, DOUGLAS.

# DAN BROS. & SHERRY
FINGER—FEET—FIDDLE.
PRESENTING "A SHERRY COCKTAIL."
ON TOUR.

# REG. BOLTON
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A Scream of a Kid with Modern Ideas.
DISENGAGED. P.A.: 10, East Harding-street, E.C.4.

# TOM MOSS
THE WIGAN WHIPPET.
PRINCIPAL COMEDIAN, "THE SINGING CLOWN."
Sept. 1, HIPPO., SALFORD.
24, Buckingham Street, Strand.

# JOE CASSIDY
THE FUNNY WONDER.
Lorne and Simons' "LARKS" Company.
Sept. 1, PALACE, BLACKBURN. Sept. 8, PALACE, NEWCASTLE.

# MARIE NYMAN
AUSTRALIAN MUSICAL COMEDY STAR.
Now playing Variety Season.
Sept. 1, SHAKESPEARE, LIVERPOOL. Sept. 8, EMPIRE, NEWPORT.
No Sole Representative.

# JOE POYNTON
Principal Comedian
"THE DUG OUT MELODY."
Sept. 1, PAVILION, LIVERPOOL. Sept. 8, PRESTON.

# HERSCHEL HENLERE
THE MIRTHFUL MUSIC MASTER.
Sept. 1, EMPIRE, SUNDERLAND. Sept. 8, PAVILION, BOURNEMOUTH.

# JACK BROWNING
"BEAUTY ON PARADE."
Sept. 1, EMPIRE, SWANSEA.

# T. H. LEWIS
First Class Dance Drummer, and Vocalist. Modern Style, late Palace Ballroom, 7 years.
Now playing Blackpool Season. 252, LYTHAM ROAD, BLACKPOOL.

# FROM THE SONG PUBLISHERS.

**B. Feldman and Co.**

"Dancing With Tears In My Eyes" will be one of the biggest waltz-ballad sensations of the year. There is a shortage of really good ballads of the waltz school, and the issue of "Dancing With Tears In My Eyes" has been welcomed by vocalists and bandsmen everywhere. This beautiful number, which has been issued to members of Feldman's Orchestral Club, is a terrific hit in America at the moment.

"Dancing With Tears In My Eyes" forms the outstanding hit in the delightful act presented by Jean Granese, Charles Granese and Tito de Fiore at the London Palladium this week. They are the first artists to introduce the new waltz ballad to London audiences, and it is most artistically sung by Charles Granese.

Syd Seymour, who is now reaping the praise he so justly deserves from press and public, appears this week at the Grand, Clapham, where he and his famous Mad Hatters are scoring all along the line with their popular Feldman hits, "When You're Smiling," "I'm The Medicine Man For The Blues" and "Lady Luck."

Those popular accordionists, Verme and Anna, appear this week at Norwich Hippodrome, and make a decided hit with "Watching My Dreams Go By," "When You're Smiling," and the new waltz sensation, "Dancing With Tears In My Eyes." The last-named number has proved an instant success for these clever artists.

At Bristol Hippodrome, the popular Geddes Brothers are making an outstanding hit with "The Barmaid's Song." The chorus of this sensational hit has now penetrated to every corner of the British Isles, and it continues to be the big chorus favourite with the holiday crowds of Blackpool and Douglas. Other popular comedy numbers of the moment are "Now Sarah! Where Have You Been?" and "Our Clara's Clicked Again."

Writing to Feldman's from Johannesburg, Tonie and Arthur Kingsley report a "raging success" with "The Barmaid's Song" They say: 'In little Dutch towns where the managers assured us that it is impossible to get the audiences to sing, we've had them singing The Barmaid's Song' for a quarter of an hour."

Cissie Glenn, the versatile comedienne, writes Feldman's to say she is having very big success with "I've Never Seen A Smile Like Yours," "I'm Too Young To Be Careful," "Tip-Toe Thro' The Tulips With Me," "Painting The Clouds With Sunshine," "Oh! Georgie Do It Again," and "And Still They Fall In Love." Miss Glenn, who is appearing with the Gold-Diggers Party at the Beach Pavilion, St. Andrews, adds that these are the most popular numbers of the season in that district.

Ivy Grant, the dainty comedienne and dancer, also writes to say she is scoring all along the line with that popular song fox-trot, "When You're Smiling," which recently proved a big hit for her at the City Varieties, Leeds.

Feldmanism has proved a big hit at Margate this season, and the firm's numbers are being featured by every concert party in this popular holiday resort. Among the established Margate favourites are "The Barmaid's Song," "When You're Smiling," "Go To Bed," "Watching My Dreams Go By," "Am I Blue?" "H'Lo Baby," "Our Clara's Clicked Again," "Now Sarah! Where Have You Been?" "Mother's Smile," and "My Heart Is Bluer Than Your Eyes." These are featured with enormous success by Leslie Fuller's Pediers (who are doing a dozen Feldman hits), Harry Gold's Entertainers (fourteen Feldman numbers), Gordon Marsh's Concert Party (twelve Feldman winners), Fred Wilden's Concert Party (seven Feldman hits), and the Cafe Basque Entertainers (eleven Feldman numbers). This fine representation among the leading Concert Parties is sufficient evidence of the popularity of Feldman hits.

Popular Dorothy Ward is making special features of "I Love You, I Hate You," and "H'Lo Baby," with her usual outstanding success.

Elsie Denham and her clever little partner "Sunny," are big favourites with Manchester audiences this week. They are featuring a new Feldman winner, entitled "Keep A Little Sunshine Always In Your Heart," and their smart act wins big applause.

Don't forget to call at Feldman's for your Autumn material!

**Campbell Connelly and Co., Ltd.**

At the Palladium last week, Gracie Fields, who featured several C. & C. hits, introduced the sensational and biggest waltz hits for years, "I'm Falling In Love Again," which was an absolute riot. Layton and Johnstone, appearing also at the Palladium this week, and their biggest hits are "Cheer Up And Smile," "I'm In The Market For You," and "Falling In Love Again."

Percy Pryde writes to say that "Without My Gal" is a gigantic success for him and goes bigger than any number he has yet put over. Sam Norman and Jimmy Wells, appearing at Cliftonville, Margate, feature a full C. & C. programme, their biggest hits being "Melancholy," "We're Uncomfortable," and "Over The Garden Wall," the biggest comedy hits of the season, "I'm In The Market For You" and "Without My Gal."

Peggy Novak, of Mackay and Partner, has just included "Walking With The Moonbeams" and "Cheer Up And Smile." Peggy is delighted with these C. & C. hits. Albert Sandler, at the Coliseum last week, put over "Falling In Love Again" as only he can, being encored for his marvellous rendition at every performance. In Alfredo's Road Show, which is making a big success at the Empire, Newcastle, this week, Ken Douglas is a furore wit. "Over The Garden Wall" and "Cheer Up And Smile." He is assisted by John Pitts at the piano, and the act goes over very big.

In Fred Morgan's "Mirth Parade" Co., Les Lawn finds a big winner in "Cheer Up And Smile," and Harrison Viney plays with great success "We're Uncomfortable," "Melancholy" and "Blue Pacific Moonlight." Clifford Atkinson, the versatile juvenile lead in "Speed and Sparkle" revue, writes to say that he is featuring "Singing A Vagabond Song," and it is the best "Vagabond" number he has ever had. Ernest Binns, the energetic entertainments manager of the Arcadian Follies, appearing with terrific success on the South Pier, Blackpool is making a special feature of C. & C. successes, the outstanding hits being "I'm In The Market For You," "Over The Garden Wall," "We're Uncomfortable," "Without My Gal," "Melancholy," and "Falling In Love Again," which Ernie says is the greatest waltz-ballad he has ever heard.

**The Music Publishing Co., Ltd.**

Jack Payne knows a good number and that is why he is featuring "Yoi Yoi Mister Cohen" in his broadcast programmes. This is going to be the big novelty hit of the coming season. It has all the elements of success; a great comedy idea wedded to a rousing melody that tickles the fancy of all the bands. Bertini and his Band put this number over with great gusto from the Tower Ballroom, Blackpool, and also features and broadcasts "Killarney Is My Paradise," the beautiful Irish waltz.

Marius B. Winter finds this waltz ideally suited for his broadcast programmes from the London studio. "My Sweet Temptation," one of the outstanding successes of Charlot's "Masquerade," will be ready for bands next week, and all leaders are advised to write in for parts of this number.

Other song successes are "Life Without You," "You're In The Way," "I Knew That You Were Mine," etc. Artists are cordially invited to come in to 84a, Charing Cross-road, and hear these, or send 1/- for full selection.

(*Continued on page 13.*)

# WILL FYFFE

SCOTTISH CHARACTER COMEDIAN.
This Week: HIPPO., SOUTHAMPTON.
Next: HIPPO., PORTSMOUTH. Agent—TOM PACEY.

# BILLY CARYLL

Sept. 8, HOLBORN EMPIRE.

## HILDA MUNDY

Sept. 8, HOLBORN EMPIRE.

SPIRIT OF SYNCOPATION.

# PADDY O'CONNOR

(IRELAND'S SYNCOPATED DANCER)
FOSTER'S AGENCY.
P.A.: 5, Claverton Street, S.W.1. Victoria 7904.

## THE JOVERS

(TOMMY AND RAFAEL).
ON TOUR.
P.A.: 284, GROVE ROAD, MITCHAM. 'Phone: Mitcham 4145, Malden 1126.

## JACKSON OWEN

P.A.: 62, Knighton Park, Sydenham. 'Phone: Sydenham 4578.

## KENEALY SISTERS

ERNIE AND MARIE—THE INCOMPARABLE BLONDES.
Featuring in "FINE FEATHERS."
Sept. 1, SWINDON. Sept. 8, HIPPO., BOSCOMBE.

# ANNA ROGERS

THE STAR MIMIC.
This week, LONDON SHOREDITCH AND ILFORD HIPPODROME.
Next week, EMPIRE, CROYDON.
Direction JULIUS DAREWSKI.

## PEEL and CURTIS

THE ONLY TWO SCOTCH JEWS IN CAPTIVITY.
Sept. 1, HIPPO., HULME. Sept. 8, THE TOWER, PECKHAM.

## JIMMY FERGUSON

VARIETY SEASON.

FRED MILLIE

# MILLER & DEANE

"PARIS AND PICCADILLY."
This, EMPIRE, SHEFFIELD. Next, HIPPO., BIRMINGHAM.
Booked through SIDNEY BURNS (4th year).

This, LONDON COLISEUM. SEPT. 8th?

IVAN BETH

# BANKOFF & CANNON

DELIGHTFULLY FUNNY! DIVERTING! ANCERS!
Direction: REEVES & LAMPORT.

FRANK TEDDIE

## VARNEY and BUTT

IN "TALKIE TALKS," BY BERT LEE.
This Week: THE CANTERBURY AND EAST HAM.
Next Week: THE METROPOLITAN.

## EDDY BAYES

IT PAYS TO PLAY BAYES. VARIETY INDEFINITELY.
Sept. 1, SWINDON. Sept. 8, HIPPO., BOSCOMBE.
P.A.: 12, Stockton-gardens, N.17. 'Phone: Tottenham 2995.


# FROM THE SONG PUBLISHERS.

(*Continued from page 12.*)

**Lawrence Wright Music Co.**

The "Wright" House are still to the fore with big hits, these being "Sunny Side Of The Street," "Sittin' On A Rainbow," and the ever popular "Meet Me In My Dreams To-night" which never fails to get over. Other new hits are "I've Got A Feeling," "That Night In Venice," "When I Passed The Old Church Door," "Lazy Lou'siana Moon," a bunch of real winners. And many excellent numbers are in preparation.

At the Empress, Glasgow last week Scott Banner and Jennie Tate made a terrific hit with several Wright numbers, and they have in rehearsal other Wright hits for their repertoire.

A line from Beck and Call those clever female and male impersonators tell us that they scored heavily with "Amy," "Sunshine Of Marseilles," "Meet Me In My Dreams To-night," three real Wright hits, they will shortly open with Wal Langtry's new show "Council Houses" where they will introduce several Wright numbers in their repertoire. Layton and Johnstone those well-known artists are putting over in their very excellent artistic manner the following Wright numbers —"Sittin' On A Rainbow," "Exactly Like You," "On The Sunny Side Of The Street," and "Meet Me In My Dreams To-night." This week they are appearing at the Palladium where they are bringing the house down with these excellent Wright hits.

Arthur Jeffreys who is appearing in "This Week Of Laughter," at the Palace, Chelsea, features with great success "Ro-Ro-Rolling Along," he puts every ounce into this excellent number. Arthur has a very fine robust voice and never fails with a song.

That talented artist Millie Jillson who is appearing in "Mirth Parade" puts over two Wright hits in her very artistic manner and gains rounds of applause with "Sunny Side Of The Street," and "Sittin' On A Rainbow." Miss Jillson is a staunch Wright supporter. At the Britannia Pier, Great Yarmouth, a Dancing Championship was held and many Wright hits were featured with great success. Hugh M. Vernon's Imperial Light Horse Band were the winners of the number "Amy," this being the competition number which went over with great success.

Ben Popplewell's "Gaiety Show of 1930" produced by Pete Davis at Ayr has made an outstanding production number of "That Night In Venice." It is lavishly staged and dressed and has the distinction of being one of the biggest hits in the show.

Miss Kathleen Lafla still continues to make a big success with "Exactly Like You," which is in constant request.

Richard Jerome's new big show "Tout Paris" is featuring "Exactly Like You" with great effect by Angele Guilberte and Jack Desmonde.

Frank O'Brian, the popular comedian in the same show is producing "I've Got A Feeling" this week at Northampton. Haig and Escoe whom we saw at the Kennington last week put over two Wright hits "I've Got A Feeling," and "Sunny Side Of The Street," in very fine style. These two numbers are big features in their act.

**Francis and Day.**

A number recently to hand from the printers, and one which will undoubtedly have a universal appeal is "We Must All Pull Together." Leslie Rome, who is singing this exhilarating chorus song in Francis and Day's "Sunshine and Laughter" Co., at the West Cliff Gardens Theatre, Clacton-on-Sea, is enthusiastic at receptions accorded every rendition of this item, in which he is ably assisted by the Regal Girls. Although only recently produced, this number is a firm favourite with audiences, who sing it nightly with great gusto.

Further good news of "We Must All Pull Together" comes from Ernest Binns whose parties are specially featuring it at the Victoria Pier, Blackpool, and at Morecambe; while Reg Lever, at present with Muriel George and Ernest Butcher's Company at the Central Pier, Blackpool, never fail to be whole-heartedly encored for this optimistic item

"When It's Springtime In The Rockies," and "It Happened In Monterey," are two outstanding waltzes in the repertoire of Jack Hylton and his Boys, who are creating a sensation at the Empire, Nottingham, this week. Playing the Bristol Hippodrome this week, Deagon and Cannefax never fail to score heavily with the new F. and D. favourite "If I Had A Girl Like You." "It Happened In Monterey," is a fine vocal item for Jean Granese, whose brilliant artistry is proving highly popular at the Palladium this week.

Some clever harmony work by the Three Virginians is a bright feature of the programme at the Carlton, Islington this week. "Cryin' For The Carolines," and "Blondy," are two outstanding hits with these boys. "Chant Of The Jungle," continues to prove a fine production item in "Golden Arrows" Revue, which plays the Palace, East Ham this week.

Eddie Grant and Cute can always be relied upon to feature a large percentage of F. and D. material, and their programme at the Winter Gardens, Morecambe this week, includes "Should I?" "Puttin' On The Ritz," and "Have A Little Faith In Me." M. Santiago's excellent productions are creating a fine impression at the Hippodrome, Manchester this week. "Great Stuff This Love," is an outstanding feature.

Following many successful appearances in "Ripples" Revue, Maldwyn Williams, and Betty Maldwyn with Irene O'Dare at the piano, are delighting audiences at the Premier, East Ham this week. These artists, who are firm supporters of Francis and Day, tell us that "When It's Springtime In The Rockies" is their biggest hit. Lorrimer and Hammond are a well-received duo at the Empire, Cleethorpes this week, and "We Must All Pull Together" is proving a big asset to their present act.

"Keep A Song In Your Heart" is going very well with The O'Neill Sisters, whose bright personalities are proving a big attraction at the Electric Theatre, Falkirk this week. Jennie Collings, writing from the Promenade Palace, Portobello, reports the terrific success of "Love (Your Spell Is Everywhere)." This number will be an outstanding feature of her act when she commences her tour with Harry Lee's Entertainers.

Providing some artistic vocalism with Charlie Kemble's Entertainers at the Princess Theatre, Glasgow, Clifton Hayes has found some fine applause-getters in "Should I," "Have A Little Faith In Me," and "It Happened In Monterey." Now on tour with Alfredo's Road Show, Ken Douglas finds some strong comedy material in "A Coople O' Dooks."

Dorothy Vernon has now added "Blue Is The Night" to her well-chosen repertoire, and reports big receptions for this number at all engagements. Playing lead in the All-Australian "Boomerangs" Revue, Harry Moreny has a striking rendition of "Should I?" which proves greatly to the liking of audiences. "I'm Singing My Way Round The World" is a striking success for Frank Norris, who plays the Opera House, Kidderminster this week with "Holiday Fair" Co.

Another successful singer of "I'm Singing My Way Round The World" is Henry Forde who continues his tour with "Tiny Town Folies" at the Osborne Theatre, Manchester this week. Ernest Binns writes to tell us that "Cryin' For The Carolines" and "Telling It To The Daisies" are two wonderful hits as featured in his company at the Arcadia Pavilion, Morecambe, by Leslie Barker.

Betty Wynne in Jack Wynne's sketch "The Last Straw," playing variety, has just introduced "Telling It To The Daisies," and reports excellent results. Hanlon Charles in Fred Neilson's "Unemployed" Company, on tour, has introduced "It Happened In Monterey," and receives a great ovation for it. Hilda Meacham in Tom Moss's "Singing Clown" Co., at the Osborne Theatre, Manchester, is scoring with "Hang On To Me," and "Telling It To The Daisies." Ethel Orrell who is with the above show, has decided to include "It Happened In Monterey" in her repertoire. Ruby Swansey appearing in variety, is getting a big reception for "Telling It To The Daisies."

**Victoria Music Publishing Co., Ltd.**

"A Cottage For Sale" is fast rising to the pinnacle of success, and is certainly a world beater. Gracie Fields, at the Palladium last week, continued to delight her audiences with this sensational song.

A letter from Charles Cannefax, appearing with Gracie Deagon at the Hippodrome, Manchester, last week, tells us of the rapturous applause which greeted his every rendition of "A Cottage For Sale." Dorothy Arnold, the beautiful soprano vocalist, has in immediate rehearsal "A Cottage For Sale" and "I Remember You From Somewhere." The Kildares, appearing at the London Shoreditch this week, are making a big success with "A Cottage For Sale."

Irene Forde, that talented vocalist who is with Talbot O'Farrell's variety company, writes to tell us that "A Cottage For Sale" is a riot with her, and is the biggest number in her act. Josephine Trix, of the famous Trix Sisters, has in rehearsal "A Cottage For Sale." Stan Sanders, touring with Harry Benet's Twentieth Century Minstrels, tells us of the great success he is having with "A Cottage For Sale" and "By The Waters Of Killarney."

"By The Waters Of Killarney" is a charming Irish waltz ballad which is coming well to the fore, and artists looking for a certain applause-getter should get this in their repertoires immediately. Popular Jack Burke, appearing at the Wood Green Empire this week, features this delightful number with great success. The Barrie-Gordon Trio also make a big hit with "By The Waters Of Killarney." A brand new ballad fox-trot just over from the States is "I Remember You From Somewhere." This is a very beautiful song, and vocalists should get on to this immediately, and be first in the field.

"Harmonica Harry," which is a great novelty number by the writer of "Piccolo Pete," is fast attaining great popularity. Henderson and Lennox, who were at the Holborn Empire last week, have "Harmonica Harry" in immediate rehearsal. This number can be taken in either slow or quick tempo, and is ideal for artists who introduce a dance into their act.

"Sing A Little Theme Song" and "When The Little Red Roses Get The Blues For You" are just over from America, and are two delightful numbers. The last-named is just the thing for a boy-and-girl duet. "Courtin' Time," "Worryin' Over You" and "Washing Dishes With My Sweetie" are all bright, quick numbers, and artists who are looking for "peppy" numbers should not miss these.

Send 2/- for a full selection of Victoria hits, including those above-mentioned. We are the publishers of the famous nautical comedy song, "Barnacle Bill The Sailor," but there are no professional copies. Special price to the profession, 1/- per copy.

**Peter Derek, Limited.**

The support Messrs. Peter Derek, Ltd., are receiving from the profession generally, in their policy of publishing only *British Music*, is very satisfactory, and some new orchestrations they have now in hand will doubtless considerably strengthen their position in this respect.

J. Williams, of the Nite Lite Follies, at Liverpool, states that they made an exceptional "hit" with "The Syncopated Way" as a concerted number, while in the same programme, Tom Ellis and Miss P. Holiday sang "Things You Do For Mother" with great success. These two fox-trot songs are something exceptional and make great C.P. numbers.

Another fox-trot song is "On A Devon Farm"—a jolly number this—which is going well in Devon. At Tiverton the "Zingara Dance Band," "May's Orchestra," and Phil Stagg's C.O. Band are making a "hit" with this catchy number. The "Cullompton Orchestra" are also doing well with it

"Hindoo Love Birds"—the great Eastern fox-trot song—continues to grow in popularity in Kent and is being played by all the leading bands, etc., round the coast. This number looks like being one of the biggest hits of the season. Mr. Henry R. Williams, the author, is certainly to be congratulated.

Two other P.D. numbers—very good orchestrations these—"Sailing Back Home Again" and "Nobody Haunts Me—Just Only You," were put over by the orchestra of the Empire Theatre, Croydon, last week, under the direction of Geoff. Blackmore who states that they were very well received—in consequence of which they will be included in the show "Wide Awake" throughout the Summers Brown Circuit.

Amongst the recent issues of this firm we would mention "The Little Children In The Stars," a lyric with a point to it, set to fox-trot music, "Old Man Moon," fox-trot comedy song, "Bottle Your Worry," another "point" song, "The Masher And The Monkey," a comedy 6/8 (recorded by Decca) and the waltz songs "The Little Church Around The Corner," "Then I'll Know," "The Waltz Of Love" and a charming little soubrette song "A Little Bit Of Blarney." Concert parties arranging their winter programmes should get into touch with Peter Derek's professional manager, Mr. V. Michael Watson, who will be pleased to assist in the selection of suitable material.

(*Continued on page 3.*)

Nelson Keys, the well-known comedian, who is touring the West of England, supported by several other popular artists, is giving a flying matinée at the Theatre Royal, Bath, to-morrow (Thursday).


# THE AGENCY WORLD.

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NEW SOUTH LONDON. Rehearsal 12. Sid Dooley to appear in and present "GOING THE PACE."

REGENT THEATRE. 6.0 and 9.0. Martin Sabine presents "THE BLINDNESS OF VIRTUE." Comm. Sept. 6, 1930.

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BRIXTON EMPRESS. Rehearsal 12. Benwell Productions present "GOLDEN ARROWS."

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## CONDUCTED BY,

### Music in Drapers' Shops.

I went into my local drapers on Saturday afternoon and from the refreshment room attached heard unmistakable sounds of canned music proceeding. I was informed that the band that used to play had been discharged a fortnight before and that a gramophone was being given a trial. "It goes on all day," said an assistant, "while the band used to play only four hours." What the advantages are in such a change I cannot for the life of me tell. The difference between the cost of a small orchestra and the upkeep of a machine, with the expense of new records and wear and tear, cannot possibly equal the loss of popularity which is involved.

### A Small Band Handicap.

By the way, is it not time that some revision in the prices charged to small bands by the Performing Rights Society should be made? I am told that four-piece bands are charged 15 guineas. Surely this is excessive! Eight guineas, in my opinion, would amply meet the case. When commercial establishments are called upon to meet such charges, it is little wonder that they seek every means to cut down expenditure, chiefly to the detriment of the professional musician.

### B.B.C. and British Music.

Mr. Jack Payne, whose B.B.C. dance orchestra is now engaged on a new weekly series of British dance music, is the son of a Birmingham dentist who is himself an organist of ability. Although born at Leamington, Jack Payne's parents soon brought him to Birmingham, and he was educated at Handsworth Grammar School. He worked in an office, but found time to indulge in his definite musical tastes, and then during the War, served in the Royal Air Force. Mr. Payne is, of course, demonstrating that British composers are in no way behind American syncopated writers and that there is ample material produced at home for good bands to play.

### Queen's Hotel Band.

Mr. Dave Rome and his band have been doing exceptionally well at the Queen's Hotel, in Leicester-square, and when I looked in last week, I congratulated Dave on the success. He himself, as well as leading, plays the xylophone, and his solo on this instrument is one of the most popular items in the cabaret. His brother, Reuben specialises in straight fiddling and also doubles on the tenor saxophone for dancing. Al Lewis is first alto and doubles with guitar, whilst Ben Becker is a brilliant pianist, both in solo and dance work. Their singing and playing of "When You're Smiling" and "Man from the South" I particularly enjoyed.

### Victor Duprez' Manhattan Band.

Mr. Victor Duprez and his popular Manhattan Band are a big feature in Harry Beresford Ltd.'s "Sensations" revue, which was at Kilburn Empire last week. The personnel is as follows:—Fred Bramwell (violin, saxophone and clarinet), Chas. K. Teakle (saxophone, clarinet and xylophone), Vincent Vaughan (saxophone and clarinet), Jack Roper (violin), Bert Nettleton (trumpet and piano), Vic Alton (trombone and piano-accordion), Syd Topper (banjo and guitar), Fred C. Rock (sousaphone and string bass), Eric Richardson (drums and tympani), N. Keeble (piano), with Victor Duprez himself, of course, as leader.

### Locarno Fancy Dress Carnival.

There is to be a fancy dress carnival at Locarno Dance Hall, Streatham-hill, when Campbell Connelly and Co., Ltd. will award valuable prizes for costumes best representing the dance numbers, "Just like me in a story book," "Melancholy," "Blue Pacific Moonlight,"


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## EDGAR WHITE

"Cheer up and Smile," "Here comes Emily Brown" and "Back to Gay Paree." Dancing takes place from 8 to 12.30. I expect Leslie Holmes will be well in evidence. Special saloon motor coaches commenced yesterday running from various parts of London to Locarno. They are certainly up to date at Streatham-hill.

**Locarno Band Dispute.**

There was an unhappy ending to Mr. Billy Cotton and his band's engagement at Locarno on Tuesday of last week. This was to have been Billy's farewell week, before he went to Ciro's and the abrupt ending was a great pity, as Billy and his clever associates were very popular at Locarno and this farewell week had been arranged to give them a good "send-off." Soon after I arrived at the Streatham-hill Dance Hall, writes "Viator," I met Mr. Cotton and he told me that the boys had been asked to play longer hours for the farewell week and that they were up in arms about it. At ten minutes past eleven they walked off the bandstand and refused to return. Jan Ralfini stepped into the breach and he and his boys must have been very tired by the end of the evening, as they played continuously for dance music and cabaret. At one period I noticed just Jan Ralfini and his violin and Leslie Holmes at the piano. Leslie had stepped in to give the boys a breather."

Mr. Kingdon told me that although Mr Cotton's band contracted to play forty hours a week, their total playing hours were only seventeen-and-a-half hours a week. On the previous Sunday he issued a time sheet with a footnote reading, "As it is Mr. Cotton's final week and patrons will wish him to play as much as possible for dancing, Mr. Ralfini had better take the cabaret rehearsal on Tuesday morning and the cabaret can be put on at 11.30 in the evening." When the band walked off at 11.10 instead of 11.30, Mr. Kingdon instructed them to go back and as they refused, he notified Mr. Cotton that his contract was broken. A relief band was booked for Wednesday afternoon and remained on for the rest of the week, and when I looked in on Saturday, was doing quite well. The Waldorf Band and Jan Ralfini are this week's bands and the former and Al Lever and his band next week's. There are to be dancing competitions on Sunday, when Miss Josephine Bradley and Mr. Wellesley Smith will judge and demonstrate the fox-trot, waltz, tango and quickstep.

**Harry Hurdle's Novelty.**

Mr. Harry Hurdle, whose musical novelty was a feature of the Stoll Picture Theatre programme last week, is a well-known pianist who has had quite a romantic career. Mr. George Antoney, who presented the show last week with his Stoll Symphonic Orchestra, told me that Harry started life as a chorister and became pianist at Terry's Theatre when he was 15. He has appeared at the Palladium, Strand Palace, etc. The wood from which the xyleste is made has been seasoning for thirty years. The wooden pipes for the instrument are so sensitive that when they are shaved down they are fined to the smallest fraction of an inch, in some cases as slight a difference as the thickness of a sheet of paper. The novelty xyleste, pedal clockeste and piccoleste are fully described in "Variety in the Cinema" this week.

**Frank Clarke and His Band.**

A tribute to the popularity of Frank Clarke at the Casino, Skegness, was paid on Thursday, in the shape of a complimentary benefit. The Casino was filled to capacity. Frank was the recipient of a generous present from the management as a token of his services and is also booked to return next summer. It may be remembered that this well-known leader and saxophonist was at the Rendezvous, Cambridge, with his band for five years, after having had experience with some of the best bands in town. He is at present negotiating for the winter season.

**Imperial Light Horse Band.**

It is not often that a new orchestra establishes itself so quickly in public favour as has been the case this summer with the Imperial Light Horse Band, playing under the able direction of Mr. Hugh Vernon, M.M. This band, however, has been one of the outstanding features of the present season at Great Yarmouth, where it has been retained for a highly successful run of twelve weeks at the Britannia Pier. No less an authority on music than Mr. Horatio Nicholls has publicly congratulated Mr. Vernon on the fine playing of his band, and such a tribute is the more gratifying as this is Mr. Vernon's first season in England.

Previously, Mr. Vernon had been some time in the East, where for four-and-a-half years he was Bandmaster of the Rangoon Battalion, A.F.I. He was a pioneer in introducing military bands on British lines in the Persian Army. Mr. Vernon has also been M.D. to Madams Cinemas, Burma, and Deputy Conductor of the Orpheus Society, Rangoon.

**Piena's New Organiser.**

Here is Mr. Herbert Gordon, who is engaged in breaking fresh ground for the Piena Music Company. Mr. Gordon is going to concentrate on good English numbers, and he tells me that in "Adorable" and "Walking Lovers' Lane," he has two that should prove popular with bands and artists.

A Bristolian by birth, Mr. Gordon has had a lifelong association with the musical profession. His grandfather was an amateur musician who for many years conducted the Saturday Popular Concerts. Herbert was for 15 years in the advertising business, during which time he toured various musicians and lecturers in the West of England. He came to London five years ago, and for four years was with Keith-Prowse, where, in addition to general work, he edited the "K.P. Courier." He has contributed in his own name and under pseudonym to practically every paper connected with music, both professional and trade. During the war he served in the Gunners in France, and was invalided out, a lieutenant, in 1917.

Mr. Gordon's sister, Grace Horsley, has played opera, musical comedy and vaudeville, her last appearance being as vocalist to Debroy Somers Band. He has a daughter aged 14, who has carried everything before her in her dramatic training, and, in the opinion of Sir J. Forbes-Robertson, Prof. Hulbert, Rupert Harvey and others, will in a few years be prominent in "The Era" dramatic pages.

**En route to America.**

Maurice Kasket, the well-known violinist from Sobrani's and other restaurants and the Palais de Danse, Edinburgh, sails shortly for the U.S.A.

**Leicester Leader's Wedding.**

There was a large number present on Tuesday last week at the Westcotes Congregational Church, Leicester, to assist at the wedding of a well-known Leicester dance band leader. The contracting parties were Mr. Robert Harold Stanley Morrell, of Morrell's Melody Makers and Miss Winifred May Stanyon. The best man was Mr. Cliff Morrell, brother of the groom. There was a great number of beautiful presents from people well known in the musical world.

**Palais de Danse Re-opened.**

The popular Leicester dance hall, the Palais, was re-opened on Saturday last to a large party of dancers. The hall has been tastefully re-decorated and is again under the guidance of Mr. Montagu Haylock, who is very popular. He has opened with Dave Scott's combination, who have seen service at Weymouth and in Paris. Mr. Haylock, who believes in giving his patrons a varied programme of music, has booked Morrell's Melody Makers and the Ritz Players for many coming weeks, while a large number of special evenings have been booked up by various organisations.

**Leicester Conductor's Success.**

In a contest at Newbold-on-Avon last week, Mr. S. S. H. Iliffe led two more bands into the prize list. The test piece was "Recollections of Schubert." The first prize and challenge cup went to the Fleckney Silver Prize Band, the Griff Collier Band was second and the Wollaston Town was third.

**Nuneaton Musicians.**

Mr. Edgar H. Howarth, of the Nuneaton Palace Orchestra is to broadcast again from Birmingham on September 18th. Mr. Howarth is a gifted violinist and very popular at Nuneaton. Another of his orchestra to broadcast is Mr. Jimmy Beaumont, the drummer, with the result that he has accepted an engagement to go to Reading.

**Silent Films Association in Vienna.**

Convinced that a large section of the public prefer silent to sound films, the smaller cinemas of Vienna, which are now banded into one Association, have decided to establish their own renting organisation, which is to supply them with the necessary silent films during the coming season. The association includes all those cinemas which have not yet gone over to sound, and it is their intention to stage propaganda for the silent film on a large scale. It is calculated that the demand will be for about 50 silent films, one of which it is expected will be the latest Charlie Chaplin production.

**Dancers' Reaction to Music.**

In the course of an interesting article on the development of dance music in a recent issue of the "Billboard," Mr. Preston L. Hickey records the opinion that dance music can be made to exercise a strong influence for good or the reverse on the dancers. "An interesting experiment which has frequently been tried in a fox-trot," writes Mr. Hickey, "has been to change the tempo and note the effect it produces on the dancers. Regardless of how properly the couples may be dancing, the moment that the tempo is changed to slow and draggy, with a sneaky rhythm, the effect is astounding. Instead of a ballroom of refined dancers it immediately changes to a very relaxed, improper group of wrigglers, with swaying shoulders and movements of the body not in keeping with their former refined dancing.

**"Time Colour."**

"A great deal depends on the make-up of the men in the orchestra that is furnishing the music," continue Mr. Hickey. "The first thing, as a rule, that is looked for in a player is the quality of his tone. In choosing musicians conductors listen to their playing, thereby learning just what kind of tones they produce and how they will blend in with the dynamic symmetry of the whole. Some conductors are even willing to sacrifice a man's knowledge of technique for the right tone qualities. An additional requisite which is desirable is a good musical memory. A musician playing from memory is more plastic to the moods of his conductor. To a conductor, his musicians are what paints are to an artist or the keyboard to the master pianist. The different tones produced by the different instruments are like the different colours on an artist's palette. The conductor uses one tone or more, singly or in combination, trying different tones together to get his effect. In fact, we often speak of 'time colour.' Different musical instruments, either alone or together, produce certain effects, and experience shows just which ones to use to get the result that is sought.

"While the best average speed for conducting dance music is given as eight measures every ten seconds, forty-eight to the minute, it has been found that people dance at different rates of speed in different places. For instance, they dance faster in New York than in Chicago, but the rate of forty-eight measures to the minute is the one that has been established by most conductors as a good average."

**Jack Kerr at Douglas.**

So popular did Jack Kerr and his band prove at the Palais, Douglas, last year that the directors decided to book them for a longer season than usual, and on top of that they have booked the band to work an extra week on conclusion of their present contract. The band opens on the 29th of September at "Tony's" Ballroom, Birmingham, on a long contract. They will also broadcast regularly.

The combination remains the same, i.e., Stan Jacobs, Glyn Taylor and Jack Ambrose, saxes, etc.; George Mason, Arnold Mason and Phil Williams, brass section; Jack Savalle, piano; George Allsopp, banjo and guitars; Peter Gaspa, basses; Jimmy Leary, drums, xylophone and vibraphone, and Tom Hutchinson, violin and saxes. All the boys double on other instruments, also Arnold and George Mason, J. Ambrose and J. Leary are vocalists. There is a cabaret every week by the band, and the dancing and comedy numbers by Stan Jacobs and Jack Ambrose, George Mason and Glyn Taylor are exceptionally good, while George is a great comedian.

**Rhythm Controllers at Ilfracombe.**

Under the direction of their popular leader, Leslie E. Norvill, the "Rhythm Controllers" have been delighting holiday crowds at Ilfracombe in the Golden Ballroom and the Palm Lounge, Runnacleave Hotel, since Easter; and although the Golden Ballroom is styled "the biggest and best in the West," the management are finding it difficult to cope with the attendance. So popular have the band become that the management have already offered them a re-engagement for the summer season of 1931.

The personnel of the band, who also supply chamber music to packed audiences in the Palm Court of the above hotel, is as follows:—Fred Pedley, piano and piano-accordion; Denis Heywood, violin and alto sax; Arthur M. Driver, alto, soprano, baritone saxes, clarinet, bass clarinet and violin; George (Jock) Boyd, tenor sax, violin, banjo and guitar; Leslie E. Norvill, drums, tymps, bells, glock, xylophone and vibraphone. Mr. Norvill is also arranger, and musical director to the Provincial Hotels, Ltd.

**French Government Honours Szigeti.**

Joseph Szigeti, the famous Hungarian violinist, has been informed by the Hungarian Minister in Paris, that the French Government has awarded him the Cross of the Legion D'Honneur.

## NEW NUMBERS REVIEWED.

BY A SPECIALIST.

Aschberg, Hopwood and Crew have sent in some new numbers eminently suitable for the seaside concert party platform. The best of the parcel is a song, "Taint no use tellin' the world," written and composed by Basil Kendal. The tempo is slow and the melody, especially of the refrain, sweet and catchy. The lyric is both philosophical and humorous. The coon comedian of the party is assured of an encore here and will be in possession of a number which will quickly catch the fancy of concert party patrons.

Another number is a descriptive novelty fox-trot for piano solo. "Mascots on Parade" is the title and the composer is Walter R. Collins. The number is by no means difficult and is very bright and jolly. The hard-worked pianist in some of the smaller parties will hail it with joy.

A humorous novelette written by Arthur Stanley has had an accompaniment set by Cecil Rayner. It is called "A Clockwork Courtship," and the story concerns the love intrigue of a "golden hunter" and a "dainty wristwatch." It is well told and good play is made upon words. The music is merely a framework which the pianist may build upon if he wishes. The number is a monologue and makes a nice little encore number for a concert party artist.

A.L.S.

**Liverpool's Unemployed Musicians.**

Mr. Stuart Levy, manager of the Futurist, Liverpool, has obtained permission to show films on Sunday, September 14, on behalf of the Merseyside Musicians' Unemployment Committee.

Mr. J. H. Neville, the solicitor who made the application, stated that the whole of the proceeds would be devoted to the fund.

**Jack Tucker.**

Jack Tucker, the well-known trumpet player, is terminating an engagement extending over three years at the Levenshulme Palace, Manchester, shortly. Mr. Tucker's list of former engagements included the Fountainbridge Palais, Edinburgh, the Gloucester Palais, the Embassy Rooms, Liverpool, the Scala Ballroom, Torquay, Peebles Hydro in Scotland and Jimmy Sale's Band on tour.

# CLUB AND CABARET.

By VIATOR.

**The Kit-Cat.**

The Kit-Cat seems to like it known that it is a public restaurant and not a club. It is, I suppose, the favourite resort of professionals, and I have been the guest of an artist there on more than one occasion. Last week, when I dined there one evening as the guest of the management, I began to realise why the Kit-Cat is so popular with our own people. It was a very warm evening—which evening last week was it?—and yet there was a delightfully cool air about the place, and if one did not feel like food, the dishes set before one were of the refreshing appetising kind that one needs in a heat wave. Then I thought that Starita's Band looked as cool as possible in their white linen suits. They played in fine style, but the weather was obviously too warm for much dancing. The first artist on the attractive cabaret programme was Stetson, the Hatter. In immaculate dress-clothes he did some remarkably clever juggling with tennis balls, but his speciality seemed to be with silk hats. Three of these he tossed into the air, made them bounce on his forehead and then alight on his head. When occasionally his efforts misfired he seemed more amused than any one watching him. I have seldom seen an artist as thoroughly enjoying his own performance. The band were very helpful in keeping perfect time with his every movement. Eve and Raymond Drury, the next turn, were described as "International dancers." They wore very attractive and colourful costumes; the girl in a silver and midnight blue spangled frock and a Russian headdress; the man in green velvet breeches, silver blouse, cerise sash and Russian boots. As I sampled the early show, I only saw them perform one dance, this a speedy affair with some very clever swings and balancings. Michel is a dancing xylophonist, and whether he uses his feet or his hammers he is equally brilliant. His opening number, Mendelssohn's "Rondo Capriccioso," was magnificent, and later, using four hammers, he played popular numbers and dances at top speed. A really amazing young man.

**The Cosmo.**

The well-known Wardour-street Club re-opened last week, and it was a great pleasure to renew acquaintance with Mr. H. W. Bradbury Pratt (who told me how busy he was with the new golf game), Mrs. Guckian, the always charming hostess, and Mr. Jack Padbury, the popular and efficient musical director. The lounge, which has been re-furnished, looked very luxurious. Last week was the first time I had seen Harold Walden in cabaret. He has long been a favourite of mine in revue, and some Parisian friends who I took to see him at the Penge Empire a year or two ago still repeat when I see them, or hear from them from the Gay City, his "Only me knows why" gag. He was described here as "The Yorkshire Gentleman," and proved as funny in cabaret as in revue; if not more so. Bob Adams, of the Two Bobs, was in the audience, and Harold had many impromptus to throw his way in the style that is so beloved of cabaret audiences. He opened with "Sing Tra-la-la," then, seated at the piano, sang a song with "Oo-oo," just a hum or a murmur, as the chorus, but they both had very clever lines and were put over with the maximum of effect. His patter and stories were immense, particularly that Army episode, an officer burlesque that caused roars of laughter. His "Only me knows why" number, with plenty of local references, was as big a success as ever. Lucienne and Ashour Hookney, the wonderful juvenile dancers, were the other turn. They opened in an Eastern number, for which they wore some attractive costumes. It was a characteristic effort and quite good was their second number, which contained some excellent funny business and burlesque work. Both turns had fine receptions, and deserved them.

**Queen's Hotel.**

Despite the hot weather, business remains good at this well-known Leicester-square rendezvous, where Hugo had Giggie and Cortez back in the cabaret last week. These two clever dancers, with their quiet showmanship and brilliant terpsichorean work, always hold any audience enraptured. Madame Colletta has a genius for finding the right type of girl for cabaret. The two additions to the troupe I mentioned last week have settled down, and the quartette provides, as usual, some very clever work. Particulars of Dave Romo's Band here will be found in our Bands and Bandsmen columns.

**Locarno.**

An amazing crowd again flocked to the popular Streatham Hill Dance Hall Club Night last week, and it was one of the hottest nights possible. I told Mr. H. S. Kingdom, the managing director, that Locarno is going to be hardly big enough when real dancing nights begin. Max Sandrisi and Rita Copelli opened the cabaret show with some smart dancing. He was dressed as a gendarme, and she looked most attractive in red and silver. Their turns and lifts were cleverly done. She, a pretty blonde, dressed in pink, then gave a more classical effort on her own. Their final dance was more in the nature of a burlesque and she, in eccentric black frock and funny hat with "fevvers," and he, in ludicrous attire, displayed versatility by providing something so entirely dissimilar to their previous movements. There were some very funny movements, and finally Max carried Rita off on his back to continuous applause. The other turn was the Destefano Brothers. They are Italian accordionists of distinct merit, and their opening selections were most artistic. They provided some beautiful music, and Locarno some beautiful lighting effects. Their stunt playing is also well done, and they, too, had a deservedly hearty reception. I thought how well, too, Jan Ralfini and his Band played for the turns.

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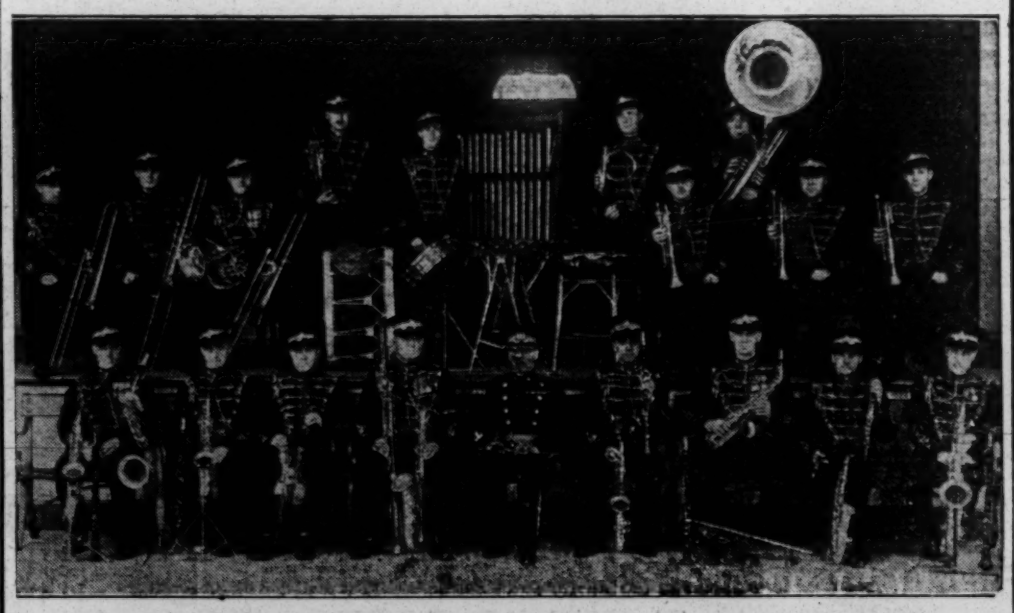

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